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THE  
**MEGHADÚTA**  
OR  
**CLOUD MESSANGER:**  
  
**A Poem**  
IN THE SANSKRIT LANGUAGE,  
BY  
**KÁLIDÁSA.**

TRANSLATED INTO ENGLISH VERSE,  
WITH  
NOTES AND ILLUSTRATIONS,

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*SECOND EDITION.*

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## PREFACE.

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THE advantages that have been found to result from the publication of the First Book of the *Hitopadesa*, and the Selections from the *Mahábhárata*, as Class-books for the East-India College, have induced Professor Johnson to prepare an edition of the *Megha Dúta*, or Cloud Messenger, for the same purpose, on a similar plan.

The Text of the *Megha Dúta* was printed in the year 1813, at Calcutta. It has the faults of most of the early-printed Sanskrit books;—the words are altogether unseparated, and the Text is not always accurate. In the present edition, these defects have been remedied; the faulty passages have been corrected; and the words have been detached wherever their separation was consistent with an observance of the laws that regulate euphonic combination. A Glossary, intended to serve at once as a Lexicon and a Grammar to the Text, compiled by Professor Johnson, is added to the publication.

As the style of the poem is more difficult than that of the preceding Class-books, Professor Johnson has considered it desirable to reprint the Translation in English Verse, which was the principal object of the original publication in Calcutta; for, as considerable freedom, or, it may sometimes be thought, license, was taken in that Translation, its use will not, it is to be expected, preclude the necessity of mental effort on the part of the Student, in order to develope the sense of the Sanskrit Text, whilst it may not unallowably lighten his labour, by furnishing him with a general notion of its purport. I have

acquiesced in the republication, in the hope that it will afford no greater help than it is designed to render; for experience has satisfied me that the aid of Translations, in the study of any language, except for a short time, perhaps, in the earliest stage of it, is exceedingly mischievous and deceptive. It induces carelessness, encourages indolence, exercises no faculty but the memory, and employs that faculty with so little energy of application, that the impressions received are faint and superficial, and fade and are effaced almost as soon as they are made. The progress effected with such assistance is a mere waste of even the scant expenditure of time and trouble with which it has been attained; for it is unreal—a mere mockery—as the learner will soon discover, to his surprise, and, if he feel rightly, to his mortification, when he tries his strength upon passages unprovided with such illusory aid, and finds that he is as little able to understand them as if his studies were yet to be begun. It has been with some reluctance, therefore, that I have assented to the proposition; and have done so only in the trust that the verse translation will by no means obviate the necessity of independent exertion.

The Translation of the *Megha Dúta* was the first attempt made by me to interest European readers in the results of my Sanskrit studies. It has the imperfections of a juvenile work; and the Translator has no doubt sometimes not only departed from his original further than was necessary, but further than was justifiable; and has occasionally mistaken its meaning. Some of the mistakes I have corrected; and in some instances have altered the arrangement of the lines, so as to adhere more nearly to the order of the original. I have not cared, however, to render the version much closer or more faithful; as even had I been inclined to take the trouble, the circumstance of the book becoming a class-book would have deterred me from the attempt: but it is very possible, that whatever poetical fidelity the version

may possess, might have been injured by verbal approximation, and that the attempt to give a more literal likeness of the poem of Kálidása would only have impaired the similitude of its expression.

I have gone over the Notes with more attention, and have continued the information they convey to the present time. I have added some, and omitted some, especially those which were designed to place the parallel passages of European poets in contiguity with the language and sentiments of the Indian bard. Such analogies will readily suggest themselves to well-educated minds; and it cannot be necessary to endeavour to prove to them, that Imagination, Feeling, and Taste, are not exclusively the products of the Western Hemisphere.

The *Megha Dúta*, or *Cloud Messenger*, is recommended to a Student of Sanskrit by its style and by its subject. The style is somewhat difficult, but the difficulty arises from no faults of conception or construction. There must, of course, be some unfamiliar imagery, some figures of purely local associations, in every foreign—in every Oriental composition; but, with a few possible exceptions, the *Megha Dúta* contains no ideas that may not be readily apprehended by European intellect. It has no miserable conceits, no enigmatical puzzles, which bewilder a poetic reader, and overwhelm a prosaic one with despair; and which, when the riddle is solved, offer no compensation for the labour of solution. The language, although remarkable for the richness of its compounds, is not disfigured by their extravagance: the order of the sentences is in general the natural one, with no more violent inversion than is indispensable for the convenience of the rhythm. The metre combines melody and dignity in a very extraordinary manner; and will bear an advantageous comparison, in both respects, with the best specimens of uniform verse in the poetry of any language, living or dead.

The subject of the poem is simple and ingenious: a Yaksha, a divinity of an inferior order, an attendant upon the god of riches, Kuvera, and one of a class which, as it appears from the poem, is characterized by a benevolent spirit, a gentle temper, and an affectionate disposition, has incurred the displeasure of his sovereign, and has been condemned by him to a twelvemonths' exile from his home. In the solitary but sacred forest in which he spends the period of his banishment, the Yaksha's most urgent care is to find an opportunity of conveying intelligence and consolation to his wife; and, in the wildness of his grief, he fancies that he discovers a friendly messenger in a cloud—one of those noble masses which seem almost instinct with life, as they traverse a tropical sky in the commencement of the Monsoon, and move with slow and solemn progression from the equatorial ocean to the snows of the Himálaya. In the spirit of this bold but not unnatural personification, the Yaksha addresses the Cloud, and entrusts to it the message he yearns to despatch to the absent object of his attachment. He describes the direction in which the Cloud is to travel—one marked out for it, indeed, by the eternal laws of nature; and takes this opportunity of alluding to the most important scenes of Hindu mythology and tradition;—not with the dulness of prosaic detail, but with that true poetic pencil which, by a few happy touches, brings the subject of the description vividly before the mind's eye. Arrived at the end of the journey, the condition of his beloved wife is the theme of the exile's anticipations, and is dwelt upon with equal delicacy and truth; and the poem terminates with the message that is intended to assuage her grief and animate her hopes. The whole of this part of the composition is distinguished by the graceful expression of natural and amiable feelings, and cannot fail to leave a favourable impression of the national character; whilst the merely descriptive portion introduces the student to a knowledge of a variety of objects of local, traditional, and mythological value, with which it is his duty to become familiar; and which he will, when

in India, contemplate with additional interest and pleasure, from his previous acquaintance with the verses of Kálidásá.

Little is known of the literary history of the *Megha Dúta*. It is, by common assent, attributed to Kálidásá, a celebrated poet, who is reputed to have been one of the ornaments of the Court of Vikramá-ditya, king of Ujayin, whose reign, used as a chronological epoch by the Hindus, is placed 56 years before the Christian æra. There is no reason to dispute the truth of these traditions. The poem undoubtedly belongs to a classical period of Hindu Literature ; and that period, there is reason to believe, did not long survive the first centuries of Christianity. At a later date, the Poets were men of more scholarship than imagination, and substituted an overwrought display of the powers of the language for the unforced utterance of the dictates of the feeling or the fancy. This is not the case with the *Megha Dúta* ; and although it is rather of a more sustained elevation of language than other works attributed to the same author, particularly his dramatic compositions, *Sakuntalá*, and *Vikramá* and *Urvásí*, yet there is a community of character in them, a similar fidelity to nature, a like delicacy and tenderness of feeling, and the same felicity of description, gracefulness of imagery, and elegance of expression, which leave it sufficiently probable that they are the works of the same master-hand. There are, indeed, in the *Vikramá* and *Urvásí* especially, passages which call the *Megha Dúta* to recollection ; and in one place, where the deserted monarch inquires of the passing Cloud whither *Urvásí* has fled, we have the germ of the perhaps later poem, the *Cloud Messenger*. Of the other works attributed to Kálidásá, the *Ritu-sanhára*, *Raghuvansa*, *Málavikágnimitra*, *Kumára-sambhava*, *Sringára-tilaka*, *Prasnottara-málá*, *Hásyárnava*, and *Sruta-bodha*, some of them are certainly not of his composition.

The Text of the *Megha Dúta* has been the subject of very industrious

illustration, and, as noticed in the Preface to the first edition, the copy then consulted comprehended no fewer than six commentaries. This Manuscript, the property of Mr. Colebrooke, is now in the Library at the India House, and has been made use of by Professor Johnson in the present edition. The text of the poem has been also printed at Bonn, from Manuscripts in the Royal Libraries of Paris and Copenhagen, by Mr. Gildemeister, with Notes of various readings, and a useful Glossary.

M E G H A D Ú T A,  
OR  
CLOUD MESSENGER.

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कश्चित् कान्ताविरहगुरुणा स्वाधिकारप्रमत्तः  
शपेनास्तं गमितमहिमा वर्षभोगयेन भर्तुः ॥

---

WHERE Rámagiri's cool, dark woods extend,  
And those pure streams, where Sítá bathed, descend ;

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ANNOTATIONS.

Verse 1. Rámagiri] Is a compound term signifying The mountain of Ráma, and may be applied to any of those hills in which the hero resided during his exile or peregrinations. His first and most celebrated residence was the mountain Chitrakúta in Bundelcund, now known by the name of Comptah, and still a place of sanctity and pilgrimage. We find that tradition has assigned to another mountain, a part of the Kimoor range, the honour of affording him, and his companions, Sítá and Lakshmana, a temporary asylum, upon his progress to the south ; and it is consequently held in veneration by the neighbouring villagers : see Capt. Blunt's journey from Chunarghur to Yerthagoodum, Asiatic Researches, vii. 60. An account of a journey from Mirzapore to Nagpore, however, in the Asiatic Annual Register for 1806, has determined the situation of the scene of the present poem to be in the vicinity of the latter city. The modern name of the mountain is there stated to be Ramtéc: it is marked in the maps, Ramtege ; but I understand the proper word is Rámtinki, which, in the Marhatta language, has probably the same import as Rámagiri, The hill of Ráma. It is situated but a short distance to the north of Nagpore ; and is covered with buildings consecrated to Ráma and his associates, which receive the periodical visits of numerous and devout pilgrims.

Verse 2. Where Sítá bathed.] In his exile, Ráma was accompanied by his younger brother, Lakshmana, and his faithful consort Sítá, or, as she is called in the original, the daughter of

यक्षश्चक्रे जनकतनयास्तानपुण्योदकेषु  
स्तिग्धच्छायातरुषु वसति रामगिर्याश्रमेषु ॥ १ ॥

Spoiled of his glories, severed from his wife,  
A banished Yaksha passed his lonely life : 4  
Doomed, by his lord's stern sentence, to sustain  
Twelve tedious months of solitude and pain.

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ANNOTATIONS.

Janaka, until the latter was carried off by the demon or giant Ráványa : see the Rámáyána. The performance of her ablutions in the springs of the mountain is here stated to have rendered their water the object of religious veneration.

Verse 4. A Yaksha] Is a demigod, of which there exists a Gaña or class. They have few peculiar attributes, and are regarded only as the companions or attendants of Kuvera, the god of wealth. The word is derived from यक्ष 'to worship'; either, because they minister to Kuvera, are reverenced themselves by men, or are beloved by the Apsaras, the courtezans of Indra's heaven. They have, however, their own female companions, or wives; as appears by the poem. One writer, cited and censured by a Commentator on the Amara Kosha, derives the name from जात्य 'to eat,' because he says they devour children. Occasionally, indeed, the Yakshas appear as imps of evil; but, in general, their character is perfectly inoffensive.

Verse 5.] The lord of the Yakshas is Kuvera, who, in Hindu mythology, performs the functions of the Grecian Plutus. He is the god of wealth, and master of nine inestimable treasures. His capital is situated on mount Kailása, and inhabited by Yakshas, Kinnaras, and other inferior deities. He has a variety of appellations alluding to these circumstances, but is most commonly designated by the one here employed. The term is expressive of his deformity, being derived from कृ 'vile,' and वैर 'body'; and he is described as having three legs, and but eight teeth. No images of him occur, nor is any particular worship paid to him; and in these respects there is a considerable analogy between him and his Grecian parallel. Plutus is described as blind, malignant, and cowardly; and seems to have received but very slender homage from Greek or Roman devotion. The term "sentence," here used, is, more literally, 'curse.' The text also states that it was incurred by a neglect of duty, the Yaksha having been heedless in his office, स्वाधिकारप्रमत्तः. According to the Commentators, he was the warder of the gate of Kuvera's garden; and, quitting his post for a season, allowed Indra's elephant to commit a trespass, and trample down the flower-beds.

तस्मिन्दौ कतिचिद्बलाविप्रयुक्तः स कामी  
 नीत्वा मासान् कनकबलयम्भरित्प्रकोष्ठः ॥  
 आषाढस्य प्रथमदिवसे मेघमाश्विष्टसानुं  
 वप्रक्रीडापरिणतगजप्रेष्टस्तीयं ददर्श ॥ २ ॥

To these drear hills through circling days confined,  
 In dull unvaried grief, the god repined ; 8  
 And sorrow, withering every youthful charm,  
 Had slipped the golden bracelet from his arm ;  
 When with Áshárha's glooms the air was hung,  
 And one dark Cloud around the mountain clung ; 12  
 In form, some elephant, whose sportive rage,  
 Ramparts, scarce equal to his might, engage.

## ANNOTATIONS.

Verse 10. Had slipped the golden bracelet from his arm.] This is a favourite idea with Hindu poets, and repeatedly occurs: thus, in the elegant drama of Sakuntalá, Dushmanta says:

इदमशिशैरैलस्तापाद्विवर्णैमणीकृतं  
 निशि निशि भुजन्यस्तापाद्वप्रसारिभिरशुभिः ।  
 अनभिलुलितज्याधाताङ्कान्मुहुर्मणिवन्यनात्  
 कनकबलयं सस्तं सस्तं मया प्रतिसार्थ्यते ॥

or, in Sir William Jones's version, "This golden bracelet, sullied by the flame which preys on me, and which no dew mitigates, but the tears gushing nightly from my eyes, has fallen again and again on my wrist, and has been replaced on my emaciated arm."

Verse 11. When with Áshárha's glooms.] The month Áshád'ha or Áshár'ha comprehends the latter part of June and the commencement of July, and is the period about which the south-west monsoon, or rainy season, usually sets in.

Verse 13. In form, some elephant.] Thus, in the Purána Sarvaswa, clouds are described as महिषाश्व वराहाश्व मन्त्रमातङ्गरूपिणः 'Shaped like buffaloes, boars, and wild elephants.' In Chapman's Bussy D'Ambois, they are said to assume,

In our faulty apprehensions,  
 The forms of dragons, lions, elephants.

तस्य स्थिता कथमपि पुरः केतकाधानहेतो-  
 रन्द्र्बाष्पश्चिरमनुचरो राजराजस्य दध्यौ ॥  
 मेघालोके भवति सुखिनोऽपन्यथावृत्ति चेतः  
 करदाश्वेषप्रणयिनि जने किम्पुन्दूरसंस्ये ॥ ३ ॥

Long on the mass of mead-reviving dew  
 The heavenly exile fixed his eager view ; 16  
 And still the melancholy tear suppressed,  
 Though bitterest sorrow wrung his heaving breast.  
 For e'en the happy husband, as he folds  
 His cherished partner in his arms, beholds 20  
 This gathering darkness with a troubled heart :  
 What must they feel, whom fate and distance part !  
 Such were the Yaksha's thoughts ; but fancy found  
 Some solace in the glooms that deepened round ; 24

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And Shakspeare, although he omits the elephant, gives them, with his usual overflow of imagery, a great variety of shapes :—

Sometimes we see a cloud that's dragonish,  
 A vapour sometimes like a bear or lion,  
 A towered citadel, a pendant rock,  
 A forked mountain, or blue promontory,  
 With trees upon 't, that nod unto the world,  
 And mock our eyes with air.

ANTHONY & CLEOPATRA.

Verse 20. For e'en the happy husband.] The commencement of the rainy season being peculiarly delightful in Hindustan, from the contrast it affords to the sultry weather immediately preceding it, and the refreshing sensations it excites, becomes, to the lover and the poet, the same source of love and tenderness, as the season of Spring is to the young and poetical, in Europe.

प्रत्यासने नभसि दयिताजीवितालम्बनार्थं  
जीमूतेन स्वकुशलमयीं हारयिथन् प्रवृत्तिम् ॥  
स प्रत्ययैः कुटजकुसुमैः कल्पितार्धाय तस्मै  
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ ४ ॥

धूमज्योतिः सलिलमरुतां सन्निपातः क्व मेघः  
सन्देशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः ॥  
इत्यौत्सुक्यादपरिणायन् गुह्यकल्तं यथाचे  
कामार्त्ता हि प्रकृतिकृपणाश्वेतनाचेतनेषु ॥ ५ ॥

And bade him hail amidst the labouring air,  
A friendly envoy to his distant fair ;  
Who, charged with grateful tidings, might impart  
New life and pleasure to her drooping heart.

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Cheered with the thought, he culled each budding flower,  
And wildly wooed the fertilizing power ;  
(For who, a prey to agonizing grief,  
Explores not idlest sources for relief ;  
And, as to creatures sensible of pain,  
To lifeless nature loves not to complain ?)  
Due homage offered, and oblations made,  
The Yaksha thus the Cloud majestic prayed :—

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Verse 35. And oblations made.] The oblation of the blossoms of the Kutaja, 'a small tree,' (Wrightea antidyserterica) is called Argha (अर्घ) in the original, a religious rite, which seems to be analogous to the libation of the earlier periods of the Grecian ritual. अर्घ, in the Amara Kosha, is described as a species of worship, and is perhaps more properly the act of offering

जातं वंशे भुवनविदिते पुष्करावर्त्तकानां  
जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ॥

Hail, friend of Indra, counsellor divine,  
Illustrious offspring of a glorious line !

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offering a libation to a venerable person, or to a deity; although it also implies the oblation itself, otherwise denominated अर्घ्य. This oblation, of which water forms the basis, is presented in a cup, a shell, or any metallic oblong and boat-shaped vessel. The vessel in the spoken dialects is called by a similar name ارگھا 'Argha.' Indeed, Mr. Wilford states, Asiatic Researches, iii. 364, and viii. 274, that Argha, in Sanskrit, means 'a boat;' whence he deduces the ship Argo, &c.; and whence, with Mr. Bryant's assistance, we may deduce the Ark of Scripture. The Sanskrit word, however, has not been found in any of the vocabularies of the language, with the import Mr. Wilford has assigned to it.

The oblation called Argha or Arghya, generally considered, comprises eight articles, thus enumerated :

आपः द्वारे कुशामाणि दधि सर्पिश्च तण्डुलाः ।  
यवाः सिद्धार्थैकं चैव अष्टाङ्गार्थै प्रक्रीतिम् ॥

"The eight-fold Arghya is formed of water, milk, the points of Kuśa-grass, curds, clarified "butter, rice, barley, and white mustard." In the Áchára Darśa of Śridatta, in a passage quoted from the Déví Purána, they are stated somewhat differently; thus,

रक्तविलासतैः पुष्पैर्दधूर्व्वाकुशैस्त्विलैः ।  
सामान्यः सर्वदेवानामर्थोऽयं परिकीर्तिः ॥

"The general Argha, proper for any of the gods, consists of saffron, the Bél, unbroken grain, "flowers, curds, Dúrba-grass, Kuśa-grass, and Sesamum." Water is not mentioned here, being considered as the vehicle of the whole: the same author adds, that should any of these not be procurable, they may be supplied by the imagination :

अभावे दधिर्दूर्व्वादर्मानसं चा प्रकल्पयेत् ॥

Besides the Argha common to all the gods, there are peculiar ones for separate deities: thus we find a few new-blown buds are sufficient for a cloud; and in the Sarvaswa Purána, the Argha for the Sun is thus enumerated,

चन्दनोदकसम्मिश्रं दत्तार्थं कुसुमं रसेः ॥

"Having presented an Arghya to the Sun, of water mixed with sandal, and flowers :" and an oblation to the same planet, as given by Mr. Colebrooke, Asiatic Researches, ch. v. 357, is said to consist

तेनार्थितं त्वयि विधिवशाहूरबन्धुर्गतोऽहं

Wearer of shapes at will ; thy worth I know,

And bold entrust thee with my fated woe :

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## ANNOTATIONS.

consist of Tila, flowers, barley, water and red sanders. Water alone is also sufficient to constitute the Agha. In the articles which form the Argha of the Hindus, as well as in the mode of presentation, that of pouring it out, or libating, we trace its analogy with the ancient libation. Of course, wine could never enter into Hindu offerings of this kind ; but we find that the Greeks had their *νηφάλια iερὰ* or 'sober sacrifices,' from which wine was excluded. These were of four kinds : *τὰ ὑδρόσπονδα* 'libations of water,' *τὰ μελίσπονδα* 'of honey,' *τὰ γαλακτόσπονδα* 'of milk,' and *τὰ ἐλαιόσπονδα* 'of oil ;' which liquors were sometimes mixed with one another. According to Porphyry, most of the libations in the primitive times were *νηφάλιοι*. See Potter's Antiquities of Greece. We have here, then, three of the four fluid substances of an Argha, as first enumerated above, if we may compare the clarified butter with the oil : honey would, of course, be omitted on the same account as wine, being a prohibited article in Hindu law. With respect to the solid parts of the offering, a reference to the same authority will shew that they consisted of green herbs, grains, fruits, flowers, and frankincense ; analogous to the grasses, rice, barley, flowers, sandal, &c. of the Sanskrit formulæ.

Verse 37. Hail, friend of Indra !] Indra is the sovereign deity of Swarga, or the Hindu Olympus. The cloud is here considered as his friend or counsellor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the Jupiter Tonans, or Νεφεληγερέτα Ζεύς. The appellative *मधवत्*, used in the original, is considered, by Etymologists, as irregularly derived from the passive form of *मह*, 'to adore,' 'to worship.'

Verse 38. Illustrious offspring of a glorious line.] According to the original, "Descended from the celebrated line of the Pushkarávarttakas," translated, in a prose version of this passage, "Diluvian Clouds :" see Colebrooke on Sanskrit and Prakrit Prosody, Asiatic Researches, Vol. X. Clouds, agreeably to the Brahmánda Purána, are divided into three classes, according to their origin from fire, the breath of Brahmá, or the wings of the mountains, which were cut off by Indra (पश्च). These latter are also called *पुष्करावर्त्तक*, being especially the receptacles of water. Thus, in the Purána Sarvaswa,

पुष्करा नाम ते मेधा वृहतस्तोयमत्सरा:  
पुष्करावर्त्तकासेन कारणेनेह शक्तिः ॥

"The clouds called Pushkara are those large clouds which are insatiable of water ; and, on

याच्चा मोघा वरमधिगुणे नाधमे लब्धकामा ॥ ६ ॥  
 सन्तप्तानां त्वमसि शरणं तत् पयोद प्रियाया-  
 सन्देशं मे हर धनपतिक्रोधविश्वेषितस्य ॥

For, better far, solicitation fail  
 With high desert, than with the base prevail.

Thou art the wretch's aid, affliction's friend ;  
 To me, unfortunate, thy succour lend :  
 My lonely state compassionate behold,  
 Who mourn the vengeance of the god of gold ;

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“ on that account, they are called in this world, Pushkarávarttakas.” So also it is said, upon the authority of the Váyu, Linga, and Matsya Puráñas, “The third class of clouds is that of “ the Pakshaja, or those which were originally the wings of the mountains that were cut off “ by Indra. These are also termed Pushkarávarttakas, from their including water in their “ vortices. They are the largest and most formidable of all; and those which, at the end of the “ Yugas and Kalpas, pour down the waters of the Deluge.” Vishú Purána, p. 231, note.

Verse 39. Wearer of shapes at will ;] Or Kámarúpa; from काम ‘desire,’ and रूप ‘form,’ ‘shape’: thus Socrates, in the “Clouds:”

Σω. Γίνονται πανθ' ὅτι ἀν βώλωνται.

Soc. Why, then,

Clouds can assume what shapes they will, believe me !

CUMBERLAND’s Translation.

Verse 40. For, better far, solicitation fail &c.] This is a sentiment of rather an original strain, and indicates considerable elevation of mind. Something of the same kind occurs in Massinger’s play of the “Bondman;” where Pisander says,

I’d rather fall under so just a judge,  
 Than be acquitted by a judge corrupt  
 And partial in his censure.

Verse 46. The god of gold,] Kúvera. See above.

गन्तव्या ते वसतिरलका नाम यद्येश्वराणं  
 वाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ॥ ७ ॥

तामाहृदं पवनपदवीमुद्रृहीतालकान्ताः  
 प्रेक्षिष्ठन्ते पथिकवनिताः प्रत्ययादाश्वसन्त्यः ॥  
 कसन्नद्वे विरहविधुरां त्वयुपेक्षेत जायां  
 न स्यादन्योऽप्यहमिव जनो यः पराधीनवृत्तिः ॥ ८ ॥

Condemned amidst these dreary rocks to pine,  
 And all I wish, and all I love, resign. 48

Where dwell the Yakshas in their sparkling fields,  
 And Siva's crescent groves surrounding gilds,  
 Direct thy licensed journey, and relate  
 To her who mourns in Alaká, my fate. 52  
 There shalt thou find the partner of my woes,  
 True to her faith, and stranger to repose ;

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Verse 50. Where Siva's crescent realms surrounding gilds.] The crest of Siva is the new moon, which is sometimes described as forming a third eye in his forehead. The Himálaya mountains, amongst which we shall hereafter find Kailásá to be situated, are Siva's favourite haunts. He also resides occasionally on that mountain, and is represented as the particular friend and frequent guest of Kuvera.

Verse 52. I have here taken a liberty with the order of the original, and brought the description of the Yaksha's wife a little in advance, in order to preserve the description which follows, of the Cloud's progress, more connected. The Hindu poets are not very solicitous in general about arrangement; but it is possible that in this case I may not have improved upon that of Kálidás. The 10th stanza of the Sanskrit corresponds with these lines.

Verse 53. Alaká is the capital of Kuvera, and the residence of his dependent deities.

मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वां  
 वामश्चायं नदति मधुरं चातकस्ते सगर्वः ॥  
 गर्भाधानक्षमपरिचयं नूनमावद्धमाला-  
 स्सेविष्यन्ते नयनसुभगं खे भवतां वलाकाः ॥ ९ ॥

तां चावश्यं दिवसगणनातत्परामेकपल्नी-  
 मव्यापन्नामविहतगतिर्द्रेष्यसि भ्रातृजायाम् ॥  
 आशाबन्धः कुसुमसहशं प्रायसो ह्यङ्गनानां  
 सद्यःपाति प्रणयि हृदयं विप्रयोगे स्णङ्गि ॥ १० ॥

Her task to weep our destiny severe,  
 And count the moments of the lingering year: 56  
 A painful life she leads, but still she lives,  
 While hope its aid invigorating gives ;  
 For female hearts, though fragile as the flower,  
 Are firm, when closed by hope's investing power. 60

Still, as thou mountest on thine airy flight,  
 Shall widowed wives behold thee with delight,  
 With eager gaze, their long locks drawn apart,  
 Whilst hope re-animates each drooping heart : 64  
 Nor less shall husbands, as thy course they trace,  
 Expect at hand a faithful wife's embrace ;  
 Unless, like me, in servitude they bend,  
 And on another's lordly will depend. 68

कर्तुं यज्ञ प्रभवति महीमुच्छ्लीन्धातपत्रां  
तच्छुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः ॥

The gentle breeze shall fan thy stately way,  
In sportive wreathes the Cranes around thee play ;  
Pleased on thy left the Chátaka, along  
Pursue thy path, and cheer it with his song ;

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Verse 70. Valáká (चलाका) is said, in Mr. Colebrooke's *Amara Kosha*, to mean a 'small crane.' The word is always feminine, and perhaps therefore means the female bird only. Indeed, some of the Commentators on this poem call it the female of the Vaka (वक), *Ardea Torra* and *Putea*. The rainy season is that of their gestation ; which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original, गर्भाधानस्तमपरिचयम्.—The periodical journeys and orderly flight of this kind of bird have long furnished classical poetry with embellishments : they are frequently alluded to by Homer, as are the wild geese, of which mention is also made below :—thus, in the *Iliad*, Book ii. 459 :

Τῶν δ', ὥστ' ὄρνιθων πετεγνῶν ἔθνεα πολλὰ,  
Χηνῶν, ἡ γεράνων, ἡ κύκνων δουλιχοδείρων,  
Ἄσιφ ἐν λειμῶνι, Καϋστρίου ἀμφὶ ἑεθρα.

Not less their number than th' embodied cranes,  
Or milk-white swans in Asia's watery plains,  
That o'er the windings of Cayster's springs  
Stretch their long necks and clap their rustling wings.     POPE.

The translator has omitted the geese. Milton also describes the flight of these birds :

So steers the prudent Crane  
Her annual voyage, borne on winds.     PARADISE LOST, vii. 436.

And again, line 442 :

Others on silver lakes and rivers bathed  
Their downy breast.—  
—Yet oft they quit  
The dank, and, rising on stiff penons, tower  
The mid aërial sky.

Verse 71. The Chátaka is a bird supposed to drink no water but rain-water : of course he always

अकैलासाद्विसकिशलयच्छेदपाथेयवन्-  
सम्पत्यनो नभसि भवतो राजहंसासहायाः ॥ ११ ॥

And when thy thunders soothe the parching earth,  
And showers, expected, raise her mushroom birth ;  
The Swans for mount Kailása shall prepare,  
And track thy course attendant through the air.

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always makes a prominent figure in the description of wet or cloudy weather. Thus in the rainy season of our author's (चतुर्संहार) 'Ritu Sanhára,' or Assemblage of Seasons :

तृष्णाकुलैश्चातकपश्चिणं कुलैः  
प्रयाचितास्तोयभरवलस्त्रिनः ।  
प्रयान्ति मन्दं नववारिधारिणो  
वलाहकाः ओत्रमनोहरखनाः ॥

The thirsty Chátaka impatient eyes  
The promised waters of the labouring skies ;  
Where heavy Clouds, with low but pleasing song,  
In slow procession murmuring move along.

The Chátaka is the Cuculus Melanoleucus. The term वाम is rendered by the Commentators in general 'left,' on the left side; but Rámanáth Tarkalankára interprets it 'beautiful'; and maintains that the cry of birds, to be auspicious, should be upon the right side, not upon the left. Bharata Mallika, however, cites astrological writers to prove that the Chátaka is one of the exceptions to this rule :

वहिणश्चातकाश्चापा ये च पुंसक्तिताः खगाः ।  
मृगा वा वामगा हृष्टाः सैन्यसम्पद्गुप्रदाः ॥

"Peacocks, Chátakas, Cháshas (blue jays), and other male birds, occasionally also antelopes, "going cheerfully along the left, give good fortune to the host." The Greek notions agreed with those of Rámanáth, and considered the flight of birds upon the right side to be auspicious : the Romans made it the left; but this difference arose from the situation of the observer, as in both cases the auspicious quarter was the east; the *οἰωνοπόλος* facing the north, and Aruspex the south. In general, according to the Hindus, those omens which occur upon the left side are unpropitious.

Verse 75. "The Rájahansas, desirous of going to the lake Mánasa, shall accompany thee "as far as Kailása, having laid in their provisions from the new shoots of the filaments of the "stalk of the lotus." This is the closer reading of the text. Kailása is, properly speaking, a mytho-

आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्गं शैलं  
 वन्द्यैः पुंसां रघुपतिपदैरङ्गितं मेखलासु ॥  
 काले काले भवति भवतो यस्य संयोगमेत्य  
 स्नेहव्यक्तिश्चिरविरहजं मुच्चतो वाष्पमुष्णम् ॥ १२ ॥

मार्गं तावच्छृणु कथयतस्त्वत्प्रयाणानुरूपं  
 सन्देशं मे तदनु जलद श्रोषसि श्रोचपेयम् ॥  
 खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र  
 क्षीणः क्षीणः परिलघुपयः स्रोतसां चोपयुज्य ॥ १३ ॥

Short be thy farewell to this hill addressed ;  
 This hill with Ráma's holy feet imprest ;  
 Thine ancient friend, whose scorching sorrows mourn  
 Thy frequent absence and delayed return.

80

Yet ere thine ear can drink what love inspires,  
 The lengthened way my guiding aid requires.  
 Oft on whose path full many a lofty hill  
 Shall ease thy toils, and many a cooling rill.

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a mythological mountain; but the name is also applied to the lofty range that runs parallel with the Himálaya, on the north of that chain. The lake Mánasa lies between the two ranges: and it is quite true, that it is the especial resort of the wild grey goose at the beginning of the rainy season; "Those birds finding in the rocks bordering on the lake an "agreeable and safe asylum, when the swell of the rivers in the rains and the inundation of "the plains conceal their usual food." Moorcroft's Journey to Mánasarovara: Asiatic Researches, xii. 466. The Rájahansa is described as a kind of goose with white body and red legs and bill; whence Mr. Ellis affirms that it is properly applicable to the Phoenicopterus or flamingo. Asiatic Researches, xiv. 28, note.

Verse 78. With Ráma's holy feet imprest.] In the original text we have, "marked with the steps of Raghupati, venerated of men." This appellation is given to Ráma, as the most distinguished,

अदेः शृङ्गं वहति पवनः किंस्तिदित्युन्मुखीभि-  
र्द्देष्टोच्छायश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ॥  
स्थानादस्मात् सरसनिचुलादुत्पतोदद्युखः खं

Rise from these streams, and seek the upper sky ;

Then to the north with daring pinions fly.

The beauteous Sylphs shall mark thee with amaze,

As backward bent thou strik'st their upward gaze,

88

In doubt if by the gale abruptly torn,

Some mountain-peak along the air is borne.

The ponderous Elephants, who prop the skies,

Shall view thy form expansive with surprise ;

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guished, the lord or master as it were, of the line of Raghu, an ancestor of that warrior, and himself a celebrated hero and sovereign. Ráma is hence also termed Rágava (राघव), a regular derivative from Raghu, implying family descent. The exploits of the two heroes form the chief subject of another poem by our author, entitled Raghuvanśa (रघुवंश), or The race of Raghu.

Verse 85. We now begin the geographical part of the poem ; which, as far as it can be made out through the difference of ancient and modern appellations, seems to be very accurately conceived. The two extreme points of the Cloud's progress are, the vicinity of Nagpore, as mentioned in the note on Verse 1, and the mountain Kailásá, or rather the Himálaya range. During this course, the poet notices some of the most celebrated places, with the greater number of which we are still acquainted. In the first instance, we have here his direction due north from the mountain of Rámagiri ; and we shall notice the other points as they occur.

Verse 87. Literally, the wives of the Siddhas. The Siddhas are originally human beings, but who, by devout abstraction, have attained superhuman powers, and a station apparently intermediate between men and gods. They tenat the upper regions of the air.

Verse 91. Each of the four quarters, and the four intermediate points of the compass, has, according to the Hindus, a regent or presiding deity. Each of these deities also has his male and female elephant. The names of them all are enumerated in the following verse of the Amara Kosha :

ऐरावतः

दिङ्गागानां पथि परिहरन् स्थूलहस्तावलेपान् ॥ १४ ॥

रन्द्वायाव्यतिकर इव प्रेक्ष्यमेतत्पुरस्ता-  
द्वल्मीकायात् प्रभवति धनुःखरडमाखरडलस्य ॥  
येन श्यामं वपुरतिरां कान्तिमालप्स्यते ते  
वर्हेणेव स्फुरितस्त्विना गोपवेषस्य विष्णोः ॥ १५ ॥

Now first their arrogance exchanged for shame,  
Lost in thy bulk their long unrivalled fame.

Eastward, where various gems, with blending ray,  
In Indra's bow o'er yonder hillock play, 96  
And on thy shadowy form such radiance shed,  
As Peacock's plumes around a Krishná spread,  
Direct thy course : to Málas smiling ground,  
Where fragrant tillage breathes the fields around ; 100

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ऐरवतः पुरडरीको वामनः कुमुदोऽन्ननः ।  
पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥

Airávata, Puñdaríka, Vámana, Kumuda, Anjana, Pushpadanta, Sárvvabhauma, and Supratíka, (are) the elephants of the sky.

Verse 95. A reference to the map will shew that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the Vindhya chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it; and which would also have offended some peculiar notions entertained by the Hindus of the Vindhya hills, as we shall again have occasion to remark.

Verse 96. Indra's bow is the rainbow.

Verse 97. The body of Krishná is represented of a dark blue colour; and the plumes of the peacock are frequently arranged upon the images of this deity. Allusion is especially made to Krishná in his juvenile character, as a cow-herd in the groves of Vrindávana.

Verse 99. It is not easy, after the lapse of ages, to ascertain precisely the site of several places

त्वयायत्रं कृषिफलमिति भूविकारानभिज्ञैः  
 प्रीतिस्त्रिगैर्यज्ञेनपदवधूलोचनैः पीयमानः ॥  
 सद्यस्तीरोक्तषणसुरभिष्ठेत्रमारुह्य मालं  
 किञ्चित् पश्चाद्विज लधुगतिः किञ्चिदेवोत्तरेण ॥ १६ ॥

Thy fertile gifts, which looks of love reward,  
 Where bright-eyed peasants tread the verdant sward.

Thence sailing north, and veering to the west,  
 On Ámrakúta's lofty ridges rest ;

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places enumerated in the poem before us. The easterly progress of the Cloud, and the subsequent direction by which he is to reach the mountain Ámrakúta, prove that the place here mentioned must be somewhere in the immediate vicinity of Ruttunpoor, the chief town of the northern half of the province of Chetesger'h, and described in Captain Blunt's tour, Asiatic Researches, Vol. vii., and also in that of Mr. Colebrooke, published in the Asiatic Annual Register for 1806. The only modern traces that can be found of it are in a place called Malda, a little to the north of Ruttunpoor. In Ptolemy's map, there is a town called Maleta; and situated, with respect to the Vindhya mountains, similarly with the Mála of our poet. I should have supposed that the Mála mentioned from the geography of the Puráñas by Mr. Wilford (Asiatic Researches, viii. 336) was the same with the place alluded to in the text of Kálidása: if, however, that gentleman is correct in applying the name to the Malbhoom of Midnapoor, it will be much further to the east than will do for our present purpose, and must be an entirely different place. There is little reason to think that either of these Málas are the country of the Malli, who are mentioned by Pliny; and who are more probably the same with the *Μαλλαὶ* of Arrian, and the inhabitants, as is stated by Major Rennell, of the province of Multan.

Verse 104. The course pointed out to the Cloud, and an allusion which follows to the vicinity of the Narmadá river, furnish us with reasons for supposing that the mountain here mentioned is that more commonly designated by the name of Omerkuntuk. The change of sound is not more violent than it is in a number of evident corruptions from the Śanskrit language, now current in the dialects of India. The term Ámrakúta means the Mango Peak, and refers to the abundance of mango-trees in the incumbent and surrounding forests. Should this

तामासारप्रश्मितवनोपम्बवं साधु मूर्धा  
 वस्थ्यत्यध्वश्चमपरिगतं सानुमानाम्बकूटः ॥  
 न सुद्रोऽपि प्रथमसुकृतापेक्षया संश्रयाय  
 प्राप्ने मित्रे भवति विमुखः किम्पुनर्यस्तथोच्चैः ॥ १७ ॥

Oft have thy showers the mountain's flames allayed,  
 Then fear not wearied to demand its aid.  
 Not e'en the basest, when a falling friend  
 Solicits help it once was his to lend,  
 The aid that gratitude exacts denies :  
 Much less shall noble minds the claim despise.

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this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word Omerkuntuk, in a prefatory note to a pleasing little oriental poem published in England, called the Metamorphosis of Sona. The author of that note imagines the proper name to be Omer Khandaka; and he is happy in the affinity of the sound, though not in his definition of the sense, as "the district of Omer" is exceedingly unmeaning, and erroneous. Amara Khandaka might mean the "immortal portion," but I do not know of any reason for assigning such an epithet to the mountain in question.

Verse 107. The Hindus have been the object of much idle panegyric, and equally idle detraction. Some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has been always particularized; and there are many of the European residents in India who scarcely imagine that the natives of the country ever heard of such a sentiment. To them, and to all detractors on this head, the above verse is a satisfactory reply; and that no doubt of its tenor may remain, I add the literal translation of the original passage. "Even a low man, when his friend comes to him for assistance, will not turn away his face, in consideration of former kindness;—how, therefore, should the exalted act thus?"

छन्नोपान्तः परिणतफलद्योतिभिः काननामै-  
स्त्वय्यारुद्धे शिखरमचलः हिम्घवेणीसवर्णे ॥  
नूनं यास्यत्यमरमिथुनप्रेक्षणीयामवस्थां  
मध्ये श्यामः स्तन इव भुवशेषविस्तारपाण्डुः ॥ १८ ॥

अध्वक्नानं प्रतिमुखगतं सानुमांश्चित्कूट-  
स्तुङ्गेन त्वां जलद शिरसा वस्यति श्वाघमानः ॥  
आसारेण त्वमपि शमयेत्स्य नैदाघमग्निं  
सज्जावार्द्धः फलति नचिरेणोपकारो महत्सु ॥ १९ ॥

When o'er the wooded mountain's towering head  
Thy hovering shades like flowing tresses spread,  
Its form shall shine with charms unknown before,  
That heavenly hosts may gaze at, and adore ;  
This earth's round breast, bright swelling from the ground,  
And with thy orb as with a nipple crowned.

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Next bending downwards from thy lofty flight,  
On Chitrakúta's humbler peak alight ;  
O'er the tall hill thy weariness forego,  
And quenching rain-drops on its flames bestow ;  
For speedy fruits are certain to await  
Assistance yielded to the good and great.

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Verse 117. The mountain here mentioned must be in the vicinity of Omerkuntuk, and part of the same range: the name signifies, "the variegated or wonderful peak," and is applied to a number of hills: the most famous hill of this name, as was mentioned in the first note, is situated in Bundelkund.

स्थित्वा तस्मिन् वनचरवधूभृत्कुञ्जे मुहूर्ते  
तोयोत्सर्गाद्वृत्तरगतिस्तन्परं वर्त्म तीर्णः ॥

Thence journeying onwards, Vindhya's ridgy chain,  
And Reva's rill, that bathes its foot, attain ;  
Whose slender streams upon the brown hill's side,  
Like painted streaks upon the dusky hide

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Verse 123. The Vindhya range of mountains holds a very distinguished station both in the mythology and geography of Hindustan: these points are both discussed at some length in the tour from Mirzapore to Nagpore, already cited; and, as in those passages which I have been able to investigate I find a perfectly accurate statement, I shall here transcribe the words of its author.

“ Bind’h, in Sanskrit named Vind’hya, constitutes the limit between Hindustan and the Deccan. The most ancient Hindu authors assign it as the southern boundary of the region which they denominate Áryabhúma or Áryaverta. Modern authors, in like manner, make this the line which discriminates the northern from the southern nations of India. It reaches almost from the eastern to the western sea; and the highest part of the range deviates little from the line of the tropic. The mountainous tract, however, which retains the appellation, spreads much more widely: it meets the Ganges in several places towards the north; and the Godáveri is held to be its southern limit.

“ Sanskrit etymologists deduce its name from a circumstance to which I have just now alluded: it is called Bind’hya, says the author of a Commentary on the Amercosh, because people think (आयनि) the progress of the sun is obstructed (वैच्य) by it. Suitably to this notion, the most elevated ridge of this tropical range of mountains is found to run from a point that lies between Chhota Nagpore and Palamu, to another that is situated in the vicinity of Ongein. But the course of the Nermadá river better indicates the direction of the principal range of the Vind’h hills. From Amracúta, where this river has its source, on the same spot with the Sone and the Hatsu, to the gulf of Cambaya, where it disembogues itself into the sea, the channel of the Nermadá is confined by a range of hills, or by a tract of elevated ground, in which numerous rivers take their rise; and by their subsequent course towards the Sone and Jamuna on one side, and towards the Tapti and Oodaver on the other, sufficiently indicate the superior elevation of that tract through which the Nermadá has forced its way.

The vast extent of this mountainous tract, contrasted with the small elevation of these hills, viewed

रेवा द्रक्ष्यस्युपलविष्मे विन्धपादे विशीर्णं  
 भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥ २० ॥  
 तस्यास्तिकैर्वनगजमदैर्वासितं वानावृष्टि-

Of the tall Elephant—in bright display,

Through stones and rocks wind slow their arduous way.

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Here the soft dews thy path has lost resume,

And sip the gelid current's rich perfume,

ANNOTATIONS.

viewed from the plains of Hindustan, has furnished grounds for a legend to which the mythological writings of the Hindus often allude. Vind'hyā having once prostrated himself before his spiritual guide, Agastya, still remains in that posture, by command of the holy personage. This humiliation is the punishment of his presumption, in emulating the lofty height of Himālaya and Meru. According to this legend, Vind'hyā has one foot at Chunār; and hence the real name of that fortress is said to be Charanádri (चरणाद्रि): his other foot is, I think, placed by the same legend in the vicinity of Gayā: the vulgar, very inconsistently, suppose the head of the prostrate mountain near the temple of Vind'hyā Vasini, four miles from Mirzapore."

Verse 124. The Revā is a name of the Narmadā river, which, as we have seen in the preceding note, rises from the mountain Ámrakúta or Omerkuntuk. It may be here observed, that the rivers are always personified by the Hindus, and are, in general, female personifications. Thus we have Gangā, the daughter of Jahnu; Yamunā, the daughter of the Sun; and Revā, or Narmadā, the daughter of Himāla, as is said in the hymn translated from the Váyu Purána, and given by Captain Blunt, Asiatic Researches vii. 103. The names of the Narmadā river are thus stated in the Amara Kosha,

रेवा तु नर्मदा सोमोद्भवा मेकलकन्यका

"Revā, Nermadā, Sómódbhavā, and Mekala-Kanyakā;" which are explained by the best Commentators thus, "who flows, who delights, who is descended from the line of the moon, and who is the daughter of Mekala." The last term is applied either to the Vindhya mountain, or is considered to be the name of a Rishi or saint, and progenitor of the river-goddess. Tradition has assigned to this river a very Ovidian kind of tale; which is related in Captain Blunt's tour, and which has been repeated in verse, with much elegance and spirit, by the author of the Metamorphosis of Sona.

जैमूकुञ्जप्रतिहतरयं तोयमादाय गच्छः ॥  
 अनास्सारं धन तुलयितुं नानिलशश्यति त्वां  
 रिक्तसर्वो भवति हि लघुः पूर्णतागौरवाय ॥ २१ ॥

Where the wild Elephant delights to shed  
 The juice exuding fragrant from his head. 132  
 Then swift proceed, nor shall the blast have force  
 To check with empty gusts thy ponderous course.

## ANNOTATIONS.

Verse 131. The juice exuding fragrant from his head.] It is rather extraordinary that this juice which exudes from the temples of the elephant, especially in the season of rut, should have been unnoticed by modern writers on natural history, until the time of Cuvier (Regne animal), although mention of it is made by Strabo, from Megasthenes. The author of the Wild Sports of the East states, that “on each side of the elephant’s temples there is an aperture about the size of a pin’s head, whence an ichor exudes;” but he does not appear to have been aware of its nature. Indeed his descriptions, though entertaining, are frequently defective, owing to his extreme ignorance of the languages, the literature of which he so liberally devotes to the flames. In the Amara Kosha, this fluid is termed मदः and दानम्; and the elephant, while it flows, is distinguished by the terms प्रभिन्नः, गज्जीतः मत्तः from the animal out of rut, or after the juice has ceased to exude, and which is then called उद्भानः or निमेदः. All these names are expressive of the circumstances. The exudation and fragrance of this fluid is frequently alluded to in Sanskrit poetry. Its scent is commonly compared to the odour of the sweetest flowers, and is then supposed to deceive and attract the bees. These circumstances occur in this passage from a work already referred to, the Rītu Sanhāra :—

वनद्विपानां नवतोयदखनै-  
 मैदान्वितानां खनतां सुदृशुदुः ।  
 कपोलदेशा विमलोत्पलप्रभा-  
 स्सभृङ्गश्चैर्मद्वारिभिः श्रिताः ॥

Roars the wild Elephant inflamed with love,  
 And the deep sound reverberates from above;  
 His ample front, like some rich lotus, shews  
 Where sport the bees, and fragrant moisture flows.

नीयं हृष्टा हरितकपिशं केशरैर्झरूदै-  
 राविर्भूतप्रथममुकुलाः कन्दलीश्चानुकच्छम् ॥  
 दग्धारणेष्वधिकमुरभिं गन्धमाद्याय चोर्ब्या-  
 श्शारङ्गास्ते जललवमुचसूचयिष्यन्ति मार्गम् ॥ २२ ॥

अभ्योविन्दुग्रहणरभसांश्चातकान् वीक्षमाणाः  
 श्रेणीभूताः परिगणनया निर्द्विशन्तो वलाकाः ॥  
 त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिङ्गा-  
 सोत्कम्पानि प्रियसहचरीसम्भमालिङ्गितानि ॥ २३ ॥

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं यियासोः

Reviving nature bounteous shall dispense,  
 To cheer thy journey, every charm of sense ;  
 Blossoms, with blended green and russet hue,  
 And opening buds, shall smile upon thy view.  
 Earth's blazing woods in incense shall arise,  
 And warbling birds with music fill the skies.

136

Respectful Demigods shall curious count  
 The chattering Storks, in lengthening order mount ;  
 Shall mark the Chátakas, who, in thy train,  
 Expect impatiently the dropping rain.  
 And, when thy muttering thunders speak thee near,  
 Shall clasp their brides, half ecstasy, half fear.

144

Ah ! much I dread the long-protracted way,  
 Where charms so numerous spring to tempt delay :

148

कालस्तेपं ककुभसुखौ पर्वते पर्वते ते ॥  
 शुक्रापाङ्गसजलनयनैः स्वागतीकृत्य केकाः  
 प्रत्युद्यातः कथमपि भवान् गन्तुमाशु व्यवस्थेत् ॥ २४ ॥

Will not the frequent hill retard thy flight,  
 Nor flowery plain persuade prolonged delight ?  
 Or can the Peacock's animated hail,  
 The bird with lucid eyes, to lure thee fail ?

152

## ANNOTATIONS.

Verse 151. Or can the Peacock's animated hail?] The wild peacock is exceedingly abundant in many parts of Hindustan, and is especially found in marshy places. The habits of this bird are, in a great measure, aquatic; and the setting in of the rains is the season in which they pair. The peacock is therefore always introduced in the description of cloudy or rainy weather, together with the Cranes and Chátakas, whom we have already had occasion to notice. Thus, in a little poem descriptive of the rainy season &c., entitled Ghatakarpura (घटकर्पर), the author says, addressing his mistress—

नवासुमत्ताः शिखिनो नदन्ति मेधागमे कुन्दसमानदन्ति ॥  
 O thou, whose teeth enamelled vie  
 With smiling Kunda's pearly ray,  
 Hear how the Peacock's amorous cry  
 Salutes the dark and cloudy day !

And again, in one of the Śatakas or Centos of Bhartṛi Hari, where he is describing the same season—

शिखिकुलकलकेका एव एम्या वनानाः  
 सुखिनमसुखिनं वा सर्वमुक्तरवयन्ति ।  
 When smiling forests, whence the tuneful cries  
 Of clustering pea-fowls shrill and frequent rise ;  
 Teach tender feelings to each human breast,  
 And charm alike the happy or distressed.

पाणुच्छायोपवनवृतयः केतकैसूचिभिन्नै-  
 नीडारम्भे गृहबलिभुजामाकुलग्रामचैत्याः ॥  
 त्व्यासन्ने फलपरिणितश्यामजमूवनान्ता-

Lo ! where awhile the Swans reluctant cower,  
 Daśárná's fields await the coming shower.  
 Then shall their groves diffuse profounder gloom,  
 And brighter buds the deepening shade illume ;  
 Then shall the ancient tree, whose branches wear  
 The marks of village reverence and care,

156

## ANNOTATIONS.

Verse 154. Daśárná's fields await the coming shower.] No traces of this name are to be found in modern maps: it is enumerated in Major Wilford's lists from the Puráṇas, Asiatic Researches, vol. viii. amongst the countries situated behind the Vindhya mountains; and corresponds, according to him, with the Dosarene of Ptolemy and the Periplus. Ptolemy's map has also a Dosara and Dosaronis Fluvium; and in the Pauránik list of rivers, there is also a Dosarna river, which is said to rise from the mountain Chitrakúta. It may possibly correspond, at least in part, with the modern district of Chetesger'h, as the etymology of both words refers to similar circumstances. Chetesger'h is so named from its being supposed to comprise Thirty-six forts; and according to Bharata, the Commentator on our text, Daśárná is derived from Daśa (दश) Ten, and Rína (ऋण), a strong hold or Durga, the Droog of the Peninsula, and thence means the district of the Ten citadels.

Verse 157. Then shall the ancient tree, &c.] A number of trees receive particular veneration from the Hindus; as the Indian fig, the Holy fig-tree, the Myrobalan trees, &c. In most villages there is at least one of these, which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and receives the Praṇám or veneratory inclination of the head, or even offerings and libations. The birds mentioned in the text by the epithet गृहबलभुज् are the Vakas or Cranes. The term signifies, "who eats the food of his female;" गृह commonly a house, meaning, in this compound, a wife. At the season of pairing, it is said that the female of this bird assists in feeding the male; and the same circumstance is stated with respect to the crow and the sparrow, whence the same epithet is applied to them also.

स्सम्पत्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥ २५ ॥

तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं  
गत्वा सद्यः फलमतिमहत् कामुकत्वस्य लब्धा ॥  
तीरोपान्तस्तनितसुभगं पास्यसि स्वादुयुक्तं  
सभूभङ्गं मुखमिव पयो वेचवत्याश्वलोभ्मि ॥ २६ ॥  
नीचैराख्यं गिरिमधिवसेस्तत्र विश्रामहेतो-  
स्त्वसम्पर्कात् पुलकितमिव प्रौढपुष्पैः कदम्बैः ॥

Shake through each leaf, as birds profanely wrest  
The reverend boughs to form the rising nest. 160

Where royal Vidiśa confers renown  
Thy warmest wish shall fruit delightful crown :  
There, Vetravati's stream ambrosial laves  
A gentle bank, with mildly murmuring waves ; 161  
And there, her rippling brow and polished face  
Invite thy smiles, and sue for thy embrace.

Next, o'er the lesser hills thy flight suspend,  
And growth erect to drooping flowerets lend ; 168

## ANNOTATIONS.

Verse 161. Where royal Vidiśa confers renown.] Vidiśa is described as the capital of the district of Daśárná. It appears to be the modern Bhilsah, in the province of Malwa. It is still a place of some note ; and is well known in India for the superior quality of the tobacco raised in its vicinity.

Verse 163. The Vetravati is the modern Betwah. It rises on the north side of the Vindhya chain ; and, pursuing a north-easterly course of 340 miles, traverses the province of Malwa and the south-west corner of Allahabad, and falls into the Jumna below Kalpee. In the early part of its course, it passes through Bhilsa or Vidiśa.

यः परयस्त्रीरतिपरिमलोद्गारिभिर्नागराणा-  
 मुहामानि प्रथयति शिलावेशमभियौवनानि ॥ २७ ॥  
 विश्रान्तस्तन् व्रज नगनदीतीरजातानि सिञ्च-

While sweeter fragrance breathes from each recess,  
 Than rich perfumes the hireling wanton's dress.

On Naga Nadi's banks thy waters shed,  
 And raise the feeble jasmin's languid head ;

172

## ANNOTATIONS.

Verse 167. Next o'er the lesser hills thy flight suspend.] The term in the text, नीचैराख्यं फिति, is explained by the Commentators, to signify either the hill named Níchais, a mountainous range, of little note, or of little elevation. It is of no great moment; but perhaps the latter, which meaning we select, is the most satisfactory.

Verse 168. And growth erect to drooping flowerets lend.] This passage, more literally rendered, is, "That hill which with upright flowers is like the body with its hair on end." The erection of the hairs of the body is, with the Hindus, constantly supposed to be the effect of pleasure or delight.

Verse 171. On Naga Nadi's banks.] Some of the Commentators notice various readings of the name of this river; which occurs as given in the translation, Naga Nadí (नगनदी), 'the mountain stream;' Nava Nadí (नवनदी), 'the new river;' and Vana Nadí (वननदी), 'the forest river.' It is probably one amongst a number of small streams falling from the Vindhya range of hills; and, indeed, the whole province of Malwa abounds in water; so that, as is stated in the Ayeen Akbery, "you cannot travel two or three cose without meeting with streams of good water, whose banks are shaded by the wild-willow and other trees, and decorated with the hyacinth and other beautiful and odoriferous flowers." Gladwin's Translation, vol. ii.—I have given the preference to the Naga Nadí as above, from finding a river west of the Betwah, which we have crossed, named the Parbatty; and which, rising in the Vindhya chain, runs north-west, till it joins another called, in Arrowsmith's Map, the Sepra; and the two together fall into the Chumbul. The word Parbatty, or Párvatí, means, 'sprung from the mountains;' and Naga Nadí, as I have mentioned, bears a similar import; so that they possibly are synonyms of the same stream.

नुद्यानानां नवजलकर्णैर्यूथिकाजालकानि ॥  
 गराडस्वेदापनयनरुजा क्लानाकर्णेत्पलानां  
 छायादानात् शृणपरिचितः पुष्पलावीमुखानाम् ॥ २८ ॥  
 वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तराशां  
 सौधोत्सङ्गप्रणयविमुखो मा च भूरुज्जयिन्याः ॥

Grant for a while thy interposing shroud,  
 To where those damsels woo the friendly Cloud ;  
 As, while the garland's flowery stores they seek,  
 The scorching sunbeams singe the tender cheek, 176  
 The ear-hung lotus fades : and vain they chase,  
 Fatigued and faint, the drops that dew the face.  
  
 What though to northern climes thy journey lay,  
 Consent to track a shortly devious way ; 180  
 To fair Ujjayiní's palaces and pride,  
 And beauteous daughters, turn awhile aside.

## ANNOTATIONS.

Verse 175. As, while the garland's flowery stores they seek.] The use of garlands in the decoration of the houses and temples of the Hindus, and of flowers in their offerings and festivals, furnishes employment to a particular tribe or caste, the Málakáras or wreath-makers. The females of this class are here alluded to.

Verse 181. Ujjayiní, or the modern Oujein, is supposed to have been the residence of our poet, and the capital of his celebrated patron, Vikramáditya. Few cities, perhaps, can boast of a more continuous reputation ; as it has been a place of great note, from the earliest periods of Hindu tradition down to the present day. It is now in the possession of the family of Scindiah, and is the capital of his territories. A full and highly-interesting account of it is to be found in the Sixth Volume of the Asiatic Researches, in the Narrative of a Journey from Agra to this city, by the late Dr. Hunter,—a gentleman, the activity of whose mind was only equalled by the accuracy of his judgment, and the extensiveness of whose acquirements was only paralleled by the unwearied continuance of his exertions.

विद्युद्धामस्फुरणचकितैस्तत्र पौराङ्गनानां  
 लोलापाङ्गैर्यदि न रमसे लोचनैर्वच्चितोऽसि ॥ २९ ॥

वीचिक्षोभस्तनितविहगश्रेणिकाज्वीगुणायाः  
 संसर्पन्त्याः स्खलितसुभगं दर्शितावर्त्तनामेः ॥  
 निर्विन्ध्यायाः पथि भव रसाभ्यन्तरं सन्निपत्य

---

Those glancing eyes, those lightning looks unseen,  
 Dark are thy days, and thou in vain hast been.

184

Diverging thither now the road proceeds,  
 Where eddying waters fair Nirvindhya leads,  
 Who speaks the language amorous maids devise,  
 The lore of signs, the eloquence of eyes;

188

## ANNOTATIONS.

Verse 184. Dark are thy days.] The expression of the poet is simply, “If you do not enjoy “the glances, &c., you are defrauded” (वच्चितोऽसि), and the Commentators explain it by adding, “of the object of your life.” That is, if you have not seen these beauties, you might as well have been blind, or not have existed at all. This compliment is rather hyperbolical; but we are acquainted with it in Europe: and the Italian proverb, “He who has not seen Rome has not seen any thing,” conveys a similar idea.

Verse 186. Fair Nirvindhya leads.] This stream has not been found by name in the maps; but a number of small rivers occur between the Parbatty and the river mentioned below, the Sipra, one of which must be the Nirvindhya of the poet. The four following lines, descriptive of the female personification of the current, are englished rather with respect to the sense than the words, the plainness of which might perhaps offend European fastidiousness. There is not, however, any one of Kálidásá's river-ladies who behaves so indecorously as several of Drayton's similar personifications; and there is not one of them possessed of speech at all, to say nothing of such speech as is made use of by the HAYLE, and other like “lusty nymphs,” of that author's Poly-olbion.

स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु ॥ ३० ॥  
 वेणीभूतप्रतनुसलिला तामतीतस्य सिन्धुः  
 पाराङुच्छाया तटस्त्रिमिः शीर्णपर्णैः ॥  
 सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती  
 काश्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ ३१ ॥  
 प्राप्यावन्तीमुद्यनकथाकोविद्यामवृद्धां

And seeks, with lavish beauty, to arrest  
 Thy course, and woo thee to her bridal breast.

The torrent passed, behold the Sindhu glide,  
 As though the hair-band bound the slender tide ; 192  
 Bleached with the withered foliage, that the breeze  
 Has showered rude from overhanging trees :  
 To thee she looks for succour, to restore  
 Her lagging waters, and her leafy shore. 196

Behold the city whose immortal fame  
 Glows in Avanti's or Viśāla's name !

#### ANNOTATIONS.

Verse 191. Behold the Sindhu glide.] This is a stream also, with which the maps are not acquainted by name. As, however, it is the nearest river to Oujein, it may probably be the same with that now called Ságurmutteree. The river having been diminished by the preceding hot weather, the poet compares it to a long single braid of hair; and, conformably to the personification of it as a female, he supposes the braid to have been bound, in consequence of the absence of the Cloud, after the fashion in which the hair is worn by those women whose husbands are absent;—a custom we shall again be called upon to notice.

Verse 196. The synonyms of Oujein are thus enumerated in the Vocabulary of Hema-chandra :

उज्जयिनी स्याद्विशाला वन्नी पुष्पकरण्डिनी ।  
 Ujjayiní, Viśálá, Avanti, and Pushpakaraṇdíní.

पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालाम् ॥  
 स्वत्पीभूते सुचरितफले स्वर्गिणां गां गतानां  
 शेषैः पुरायैर्हेतमिव दिवः कान्तिमत् खण्डमेकम् ॥ ३२ ॥

Renowned for deeds that worth and love inspire,  
 And bards to paint them with poetic fire ;

200

The fairest portion of celestial birth,  
 Of Indra's paradise transferred to earth ;  
 The last reward to acts of virtue given ;  
 The only recompence then left to Heaven.

204

## ANNOTATIONS.

Verse 199. Renowned for deeds &c.] I have here taken some liberty with the text, the literal translation of which is “famous for the story of Udayana, and the number of its learned men.” The story of Udayana, or Vatsarája, as he is also named, is thus told concisely, by the Commentators on the poem:—Pradyota was a sovereign of Oujein, who had a daughter named Vásavadattá, and whom he intended to bestow in marriage upon a king of the name of Sanjaya. In the mean time, the princess sees the figure of Vatsarája, sovereign of Kusha Dwípa, in a dream, and becomes enamoured of him. She contrives to inform him of her love, and he carries her off from her father and his rival. The same story is alluded to in the Málati Mádhava, a drama by Bhavabhúti; but neither in that, nor in the Commentary on the Megha Dúta, is mention made of the author, or of the work in which it is related. Mr. Colebrooke, in his learned Essay on Sanskrit and Prákrit Prosody, in the Tenth Volume of the Asiatic Researches, has stated, that the allusion by Bhavabhúti was unsupported by other authority; not having, perhaps, noticed the similar allusion in this poem. He has also given an abstract of the Vásavadattá of Subandhu; a tale which corresponds, in many points, with that of Udayana, as here explained. Udayana is also the hero of part of the Kathá Sarit Ságara; and his marriage with Vásavadattá is there related in nearly a similar manner as that just described. The story was evidently popular; and the text might be rendered Ujjayin, “great or illustrious by the number of those skilled in the tale of Udayana.”

Verse 204. The only recompence then left to Heaven.] To understand this properly, it is necessary to be acquainted with some of the Hindu notions regarding a future state. The highest

दीघीकुर्वन् पटुमदकलं कूजितं सारसानां  
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः ॥

Here, as the early Zephyrs waft along,  
In swelling harmony, the woodland song ;  
They scatter sweetness from the fragrant flower  
That joyful opens to the morning hour.

208

## ANNOTATIONS.

highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness, according to the philosopher, is to be attained only by the most perfect abstraction from the world, and freedom from passion, even while in a state of terrestrial existence : but there are certain places, which, in the popular creed, are invested with so much sanctity, as to entitle all who die within their precincts to final absorption or annihilation. One of these is Oujein, or Avantí ; and they are all enumerated in this verse :

अयोध्या मथुरा माया काशी काञ्ची अवन्तिका ।  
पुरी द्वारावती चैव सप्तैता मोक्षदायिकाः ॥

“ Ayodhyá, Mathurá, Mágá, Kásí, Kánchí, Avantiká, and the city Dwárávatí, are the seven “ places which grant eternal happiness.”

Besides this ultimate felicity, the Hindus have several minor degrees of happiness ; amongst which is the enjoyment of Indra’s Swarga, or, in fact, of a Muhammadan paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it ; and “ they, who have enjoyed this lofty region of Swarga, but whose virtue is exhausted, revisit the habitation of mortals.” The case now alluded to seems, however, to be something different from that so described by Sir William Jones. It appears, by the explanation of the Commentators, that the exhausted pleasures of Swarga had proved insufficient for the recompence of certain acts of austerity, which, however, were not such as to merit final emancipation : the divine persons had therefore to seek elsewhere for the balance of their reward ; and for that purpose they returned to Earth, bringing with them the fairest portion of Swarga, in which they continued to live in the discharge of pious duties till the whole account was settled, and their liberated spirits were re-united with the great, uniform, and primeval essence. The portion of Swarga thus brought to Earth was the city Avantí ; whose superior sanctity and divine privileges are here alluded to, and thus explained by the poet.

यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूल-  
स्त्रिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ 33 ॥

जालोङ्गीर्णैरुपचितवपुः केशसंस्लारधूपै-  
र्वन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ॥

With friendly zeal they sport around the maid  
Who early courts their vivifying aid ;  
And, cool from Sipra's gelid waves, embrace  
Each languid limb and enervated grace.

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Here should thy spirit with thy toils decay,  
Rest from the labours of the wearying way :  
Round every house the flowery fragrance spreads ;  
O'er every floor the painted footstep treads ;

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## ANNOTATIONS.

Verse 211. The Siprá is the river upon the banks of which Oujein stands, and which is called Sipparah in the maps. In Arrowsmith, however, there is another stream with a similar name, the Siprá, which appears to be a continuation of the Sagarmuttee, considerably to the north-east of Oujein. There can be no doubt of the position of the river mentioned by the poet.

Verse 216. The painted footstep.] Staining the soles of the feet with a red colour, derived from the Mehndee, the Lac, &c., is a favourite practice of the Hindu toilet. It is thus elegantly alluded to in the Ode to one of the Female Personifications of Music, the Rágini Asauveree :

The rose hath humbly bowed to meet,  
With glowing lips, her hallowed feet,  
And lent them all its bloom.

Hindu Odes, by John David Paterson, Esq., published in the New Series of Gladwin's Oriental Miscellany, Calcutta.

हर्येष्वस्याः कुमुमसुरभिष्वधखिन्नान्तरात्मा  
त्यक्ता खेदं ललितवनितापादरागाङ्कितेषु ॥ ३४ ॥

भर्तुः करुदच्छविरिति गणैस्सादरं वीक्ष्यमाणः  
पुण्यं यायास्त्रिभुवनगुरोर्धाम चरेष्वरस्य ॥

Breathed through each casement, swell the scented air,  
Soft odours shaken from dishevelled hair ;  
Pleased on each terrace, dancing with delight,  
The friendly Peacock hails thy grateful flight :  
Delay then ! certain in Ujjayin to find  
All that restores the frame, or cheers the mind.

Hence, with new zeal, to Siva homage pay,  
The god whom earth and hell and heaven obey : 224  
The choir who tend his holy fane shall view  
With awe, in thee, his neck's celestial blue :

## ANNOTATIONS.

Verse 223. The Commentators have thought proper, in explaining this verse and the preceding, to transpose the order of the explanations;—I do not see for what reason, and have therefore conformed to the text.

Verse 224. The god whom earth and hell and heaven obey.] "Lord of the three worlds" is the expression of the original text: the worlds are, Swarga or heaven, Pátála or hell, and Bhúmi or the earth.

Verse 226. With awe, in thee, his neck's celestial blue.] The dark blue of the Cloud is compared to the colour of the neck of Siva, which became of this hue upon his swallowing the poison produced at the churning of the ocean. The story is thus related in Wilkins's Translation of an Episode of the Mahábhárat, affixed to his Bhagavad Gítá :—“As they continued to churn the ocean more than enough, that deadly poison issued from its bed, burning like a raging fire ; whose dreadful fumes in a moment spread throughout the world, confounding the three regions of the universe with its mortal stench, until Seey, at the word of Brahmá, swallowed

धूतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या-  
स्तोयक्रीडाविरतयुवतिस्तानतिकैर्महस्तिः ॥ 34 ॥

अथन्यस्मिन् जलधर महाकालमासाद्य काले  
स्थातव्यं ते नयनविषयं यावदभ्येति भानुः ॥  
कुर्वन् सन्ध्याबलिपटहतां शूलिनः श्वाघनीया-

Soft through the rustling grove the fragrant gale  
Shall sweets from Gandhavati's fount exhale ;  
Where with rich dust the lotus-blossoms teem,  
And youthful beauties frolic in the stream.

Here, till the sun has vanished in the west,  
Till evening brings its sacred ritual, rest ;—  
Then reap the recompence of holy prayer,  
Like drums thy thunders echoing in the air.  
They who, with burning feet and aching arms,  
With wanton gestures and emblazoned charms,

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## ANNOTATIONS.

the fatal drug, to save mankind ; which remaining in the throat of that sovereign Dew of magic form, from that time he was called Neel-kant, because his throat was stained blue."

Verse 232. Till evening brings its sacred ritual, rest.] There are three daily and essential ceremonies performed by the Brahmans, termed Sandhyás (सन्ध्या), either from the word Sandhi (सन्धि), 'junction,' because they take place at the joinings of the day as it were, that is, at dawn, noon, and twilight: or as the term is otherwise derived from सम् 'with,' and धै, 'to meditate religiously.' When the ceremonies of the Sandhyá are of a public nature, they comprehend the ringing of bells, blowing the conch, beating a tabor, &c.; and this kind of sound the Cloud is directed by the Yaksha to excite, as an act of devotion.

Verse 235. They who, with burning feet and aching arms.] The female attendants upon the idol.

मामन्दाणां फलमविकलं लप्त्यसे गर्जितानाम् ॥ ३६ ॥

पादन्यासकणितरसनास्तत्र लीलावधूतै-  
रनच्छायाखचितवलिभिश्वामैः क्लान्तहस्ताः ॥

In Mahádeva's fane the measure tread,  
Or wave the gorgeous chowrie o'er his head,  
Shall turn on thee the grateful-speaking eye,  
Whose glances gleam, like bees, along the sky, 240  
As from thy presence, showers benign and sweet  
Cool the parched earth, and soothe their tender feet.

ANNOTATIONS.

Verse 238. The gorgeous chowrie.] The Chowrie, or more properly Chounri (چونری), is a brush of Peacock's feathers, or the tail of a particular kind of cow, &c., set in a handle of such materials as suit the fancy or the means of the proprietor. It is used for a fan, or to whisk off flies and other insects; and this piece of attention is always paid by the Hindus to the figures of their gods.

Verse 240. Whose glances gleam, like bees, along the sky.] Although this allusion may be new to European imagery, it is just and pleasing. The consequence of the glance is well conveyed by the sting of the bee, while its poetically radiating nature is not unaptly compared to the long flight of a line of these insects. The lengthened light of a glance is familiar to us; for Shakspeare speaks of "eyes streaming through the airy region": and the continuous flight of bees was noticed so long back as the time of Homer, who describes them as proceeding in branches, a circumstance which his translator, Pope, has omitted:—

*Βοτρύδὸν δὲ πέτονται ἐπ' ἄνθεσιν εἰαρινοῖσιν.*

Branching, they fly abroad o'er vernal flowers;

Or, as in Pope, Clust'ring, in heaps on heaps, the driving bees &c.

Verse 242. And soothe their tender feet.] It is to be recollected that these ladies are dancing bare-footed: divesting the feet of the shoes is a mark of reverence or respect paid to sacred places, such as the interior or vestibule of a temple, which has been from the remotest times practised in the East, as we know from the authority of Scripture.

वेश्यास्त्वतो नखपदसुखान् प्राप्य वर्षाग्नित्व-

Nay, more,—Bhaváni shall herself approve,  
And pay thy services with looks of love ;

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ANNOTATIONS.

Verse 243. Bhaváni shall herself approve.] Bhaváni is one of the many names of the consort of Śiva. The reason of her satisfaction, and indeed the whole of this passage, although familiar to a Hindu, and although much amplified in the translation, requires a little explanation, to be rendered intelligible to the English reader. Śiva is supposed to be dancing at the performance of the evening Sandhyá, and to have assumed as his cloak the bloody skin of an elephant formerly belonging to an Asura destroyed by him. As this is no very seemly ornament, Bhaváni is delighted to find it supplied by the Cloud; which being of a dusky red, through the reflexion of the China roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide in colour, and its dangling limbs as well as in its bulk, and is mistaken for it by Śiva in his religious enthusiasm. The office performed by the Cloud has often been assigned to it in the West: thus, Horace, Ode II. Book I.:

Nube candentes humeros amictus,  
Augur Apollo.—

Or come Apollo, versed in fate, and shroud  
Thy shining shoulders with a veiling cloud.

So Milton, in his Pensero, speaking of the Morning, describes it as  
Kerchief'd in a comely cloud.

Lee invests sentiments of the mind with a similar garb, and has—

For true Repentance never comes to late ;  
As soon as born, she makes herself a shroud,  
The weeping mantle of a fleecy cloud.

And a Poet of later day, but of no inferior name, has made a very fine use of this figure :

I've known her long, of worth most excellent ;  
But in the day of woe she ever rose  
Upon the mind with added majesty ;  
As the dark mountain more sublimely towers,  
Mantled in clouds and storm.

MISS BAILLIE'S De Montfort.  
The

नामोक्ष्यन्ति त्वयि मधुकरश्चेणिदीर्घान् कटाक्षान् ॥ ३७ ॥

पश्चादुच्चैर्भुजतरु वनं मणिलेनाभिलीन-  
 स्सान्ध्यं तेजः प्रतिनवजवापुष्परक्तं दधानः ॥  
 नृत्यारभे हर पशुपतेराद्रेनागाजिनेच्छां  
 शान्तोऽवैगस्तिमितनयनं हृषभक्तिर्भवान्या ॥ ३८ ॥

When, as her Siva's twilight rites begin,  
And he would clothe him in the reeking skin,  
He deems thy form the sanguinary hide,  
And casts his elephant attire aside ; . . . . .  
For at his shoulders, like a dusky robe,  
Mantling, impends thy vast and shadowy globe ;  
Where ample forests, stretched its skirts below,  
Projecting trees like dangling limbs bestow ;  
And vermil roses, fiercely blooming, shed  
Their rich reflected glow, their blood-resembling red. . . . .  
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## ANNOTATIONS.

The action, the elephant skin, and other attributes of Siva, are well described in a passage cited by Mr. Colebrooke, in his *Essay on Sanskrit Prosody*, from the *Drama of Bhavabhuti*, though there assigned to a form of his consort Durgá :

प्रचलितकरिकृत्तियर्थ्यन्तर्वाक्यातभिन्नेनुनिस्पन्दमानामृत-  
श्योत्तरीवक्तपालावलीमुक्तवराडाहुसत्रमद्विरभूतप्रवृत्तस्तुतिः

The elephant hide that robes thee, to thy steps  
Swings to and fro ; the whirling talons rend  
The crescent on thy brow ; from the torn orb  
The trickling nectar falls ; and every scull  
That gems thy necklace laughs with horrid life.  
Attendant spirits tremble and applaud.

गच्छन्तीनां रमणवसतिं योषितां तत्र रात्रौ  
 रुद्धालोके नरपतिपथे सूचिभेदैस्तमोभिः ॥  
 सौदामिन्या कनकनिकषच्छायया दर्शयोद्धीं  
 तोयोत्सर्गस्तनितमुखरो मा च भूर्विक्षवास्ताः ॥ ३९ ॥

तां कस्याच्चिन्नवनवडभौ सुप्तपारावतायां  
 नीत्वा रात्रिं चिरविलसनात् खिन्नविद्युत्कलचः ॥

Amidst the darkness palpable, that shrouds,  
 Deep as the touchstone's gloom, the night with clouds, 256  
 With glittering lines of yellow lightning break,  
 And frequent trace in heaven the golden streak :  
 To those fond fair who tread the royal way,  
 The path their doubtful feet explore betray, 260  
 Those thunders hushed, whose shower-foreboding sound  
 Would check their ardour, and their hopes confound.

On some cool terrace, where the turtle-dove  
 In gentlest accents breathes connubial love, 264  
 Repose awhile ; or plead your amorous vows  
 Through the long night, the lightning for your spouse.

ANNOTATIONS.

Verse 255. Amidst the darkness palpable, that shrouds.] So Milton's celebrated expression,  
 And through the palpable obscure find out  
 His uncouth way.—

The literal interpretation of the original passage is, "the darkness that may be pierced with a needle."

हृषे सूर्ये पुनरपि भवान् वाहयेत्धशेषं  
मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥ ४० ॥

तस्मिन् काले नयनसलिलं योषितां खण्डितानां  
शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु ॥  
प्रालेयात्रं कमलवदनात् सोऽपि हर्त्तु नलिन्याः  
प्रत्यावृत्तस्त्वयि करुधि स्यादनल्पाभ्यसूयः ॥ ४१ ॥

गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने  
द्वायात्मापि प्रकृतिसुभगो लप्स्यते ते प्रवेशम् ॥

Your path retraced, resumed your promised flight,

When in the east the sun restores the light,

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And shun his course ; for with the dawning sky

The sorrowing wife dispels the tearful eye,

Her lord returned ;—so comes the sun, to chase

The dewy tears that stain the Padma's face ;

272

And ill his eager penitence will bear,

That thou shouldst check his progress through the air.

Now to Gambhíra's wave thy shadow flies,

And on the stream's pellucid surface lies,

276

Like some loved image faithfully imprest

Deep in the maiden's pure unsullied breast :

## ANNOTATIONS.

Verse 275. Now to Gambhíra's wave.] This river, and the Gandhavatí in the vicinity of the temple of Siva, which lately occurred, are probably amongst the numerous and nameless brooks with which the province of Malwa abounds.

तस्मादस्याः कुमुदविशदान्यर्हसि तं न धैर्या-  
स्मोघीकर्तुं चटुलसफरोद्वर्तनप्रेक्षितानि ॥ ४२ ॥

And vain thy struggles to escape her wiles,  
Or disappoint those sweetly treacherous smiles,  
Which glistening Sapharas insidious dart,  
Bright as the lotus, at thy vanquished heart.

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## ANNOTATIONS.

Verse 281. Which glistening Sapharas.] The Saphara is described as a small white glistening fish; which darting rapidly through the water, is not unaptly compared to the twinkling glances of a sparkling eye. Assigning the attributes of female beauty to a stream, ceases to be incongruous when we advert to its constant personification by the Hindus: and it is as philosophical as it is poetical, to affiance a River and a Cloud. The smiles of rivers, nay, of the Ocean itself, have often been distributed by poetical imagination: thus Lucretius, invoking Venus, says,

Tibi rident æqua ponti.

The ocean waves laugh on you:

for his late translator, Mr. Good, is very angry at the conversion of this laugh into a smile, as effected by less daring of his predecessors. Milton again gives to the Ocean, nose, as well as dimples:

Cheered with the grateful smell, old Ocean smiles,

And Metastasio, in his beautiful Ode to Venus, has,

E i flutti ridono

Nel mar placati.

The waves now placid play,

And laugh amidst the deep.

All these, however, as well as our author, are far surpassed by Drayton, in his Poly-olbion; where hill and dale, forest and river, are constantly described with male or female attributes. With respect to the streams, he is not satisfied with wedding them to various objects, but fairly subjects them to the pains of parturition. The instances are frequent; but we may be content with the following, especially as it is explained and defended by his very learned illustrator:—

When

तस्याः किञ्चित् करधृतमिव प्राप्तवानीरशाखं  
 हत्वा नीलं सलिलवसनं मुक्तरोधोनितम्बम् ॥  
 प्रस्थानं ते कथमपि सखे लम्बमानस्य भावि  
 ज्ञातास्वादः पुलिनजघनां को विहातुं समर्थः ॥ ४३ ॥  
 त्वन्निस्त्यन्दोच्छसितवसुधागन्धसम्पर्कपुण्य-

What breast so firm unmoved by female charms ?  
 Not thine, my friend : for now her waving arms, 284  
 O'erhanging Bayas, in thy grasp enclosed,  
 Rent her coerulean vest, and charms exposed,  
 Prove how successfully she tempts delay,  
 And wins thee loitering from the lengthening way. 288

Thence, satiate, lead along the gentle breeze  
 That bows the lofty summits of the trees ;

## ANNOTATIONS.

When Pool, quoth she, was young, a lusty sea-born lass,  
 Great Albion to this nymph an earnest suitor was,  
 And bare himself so well, and so in favour came,  
 That he in little time upon this lovely dame  
 Begot three maiden Isles, his darlings and delight.

“ As Albion (son of Neptune), from whom that first name of this Britain was supposed, is well fitted to the fruitful bed of this Pool, thus personated as a sea-nymph, the plain truth (as words may certify your eyes, saving all impropriety of object) is, that in the Pool are seated three isles, Bruntsey, Fursey, and St. Helen’s, in situation and magnitude as I name them. Nor is the fiction of begetting the Isles improper, seeing Greek antiquities tell us of divers in the Mediterranean and the Archipelagus ; as, Rhodes, Delus, Hiera, the Echinades, and others which have been, as it were, brought forth out of the salt womb of Amphitrite.” SELDEN’s Illustrations.

श्रोतोरन्धनितसुभगं दन्तिभिः पीयमानः ॥  
 नीचैर्द्वास्यत्युपजिगमिषोर्देवपूर्वं गिरिं ते  
 शीतो वायुः परिणमयिता काननोद्भुवराणाम् ॥ ४४ ॥  
 तत्र स्फन्दं नियतवसतिं पुष्पमेधीकृतात्मा  
 पुष्पासारैस्तपयतु भवान् व्योमगङ्गाजलादैः ॥

And pure with fragrance, that the earth in flowers  
 Repays profuse to fertilizing showers ;  
 Vocal with sounds the elephants excite,  
 To Devagiri wings its welcome flight.

There change thy form, and showering roses shed,  
 Bathed in the dews of heaven, on Skanda's head ;  
 Son of the Crescent's god, whom holy ire  
 Called from the flame of all-devouring fire,

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## ANNOTATIONS.

Verse 294. Devagiri is the mountain of the deity, and may perhaps be the same with a place called, in the map, Dewagur, situated south of the Chumbul, in the centre of the province of Malwa, and precisely in the line of the Cloud's progress; which, as we shall hereafter find, has been continued nearly due north from Oujein. This hill is the site of a temple of Kártikeya; which, as well as that of Śiva described above, we must suppose to have enjoyed, in the days of antiquity, considerable reputation, or they would not have been so particularly specified in the poem.

Verse 296. Bathed in the dews of heaven.] "Moistened with the waters of the Mandákini," the celestial Ganges. Skanda, or Kártikeya, is the son of Śiva and Párvatí, and the Mars of Hindu mythology. There are various legends respecting his birth, one of which is presently noticed by the poet.

Verse 297. Several instances of the solitary production of offspring occur in the Hindu as well as in the Grecian mythology. Thus, as Pallas sprang from the brow of Jupiter, we have Skanda generated solely by the deity Śiva: Gangá springs from the head of the same deity, and Ganeśa is the self-born son of the goddess Párvatí. The miraculous birth of the warrior deity,

रक्षाहेतोर्नवशशिभृता वासवीनां चमूना-  
मत्यादित्यं हुतवहमुखे सभृतं तद्वितेजः ॥ ४४ ॥

ज्योतिलेखावलयि गलितं यस्य वर्हं भवानी  
पुच्प्रेस्ना कुवलयदलप्रापि कर्णे करोति ॥  
धौतापाङ्गं हरशशिरुचा प्याययेत्तं मयूरं  
पश्चाददिग्यहणगुरुभिर्जितैर्नर्जयेथाः ॥ ४६ ॥

To snatch the Lord of Swarga from despair,  
And timely save the trembling hosts of air.

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Next bid thy thunders o'er the mountain float,  
And echoing caves repeat the pealing note ;  
Fit music for the bird, whose lucid eye  
Gleams like the horned beauty of the sky ;  
Whose moulting plumes, to love maternal dear,  
Lend brilliant pendants to Bhaváni's ear.

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## ANNOTATIONS.

deity, Skanda, was for the purpose of destroying Táraka, an Asur or demon, who, by the performance of continued and severe austerities, had acquired powers formidable to the gods. The eccentric genius of Southee has rendered it unnecessary, by his poem, 'The Curse of Keháma,' for me to explain the nature or results of these acts of devotion. The germ of Skanda was cast by Śiva into the flame of Agni, the god of fire ; who, being unable to sustain the increasing burden, transferred it to the goddess Gangá : she accordingly was delivered of the deity, Skanda ; who was afterwards received and reared, among thickets of the Sara reed (Saccharum Sara), by the six daughters of a king, named Kṛittiká ; or, according to other legends, by the wives of seven great Rishis or Saints. In either case, they form in astronomy the asterism of the Pleiades. Upon his coming to maturity, Skanda encountered and killed the demon, who had filled the region of Indra with dismay :—

Emissumque imâ de sede Typhoëa terrâ,  
Cœlitibus, fecisse metum.

आराध्यैनं शरवनभवं देवमुल्लङ्घिताध्या  
 सिद्धवन्दैर्जलकण्ठभयादीणिभिर्दृतमार्गः ॥  
 व्यालम्बेथासुरभितनयालभजां मानयिथन्  
 सोतोमूर्त्या भुवि परिणतां रन्तिदेवस्य कीर्तिम् ॥ ४७ ॥

To him whose youth in Śara thickets strayed,  
 Reared by the nymphs, thy adoration paid,  
 Resume thy road, and to the world proclaim  
 The glorious tale of Rantideva's fame,  
 Sprung from the blood of countless oxen shed,  
 And a fair river through the regions spread.

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Verse 305 &c. Whose moulting plumes, to love maternal dear.] Skanda, or Kártikeya, is represented mounted upon a peacock; and Bhaváni we have already seen is the wife of Śiva, and half-mother to this deity. We have also noticed the frequency of the allusion to the delight the peacock is supposed to feel upon the appearance of cloudy and rainy weather.

Verse 310. Rantideva is the son of Sankriti, and sixth in descent from Bharata. Vishnú Purána, p. 450.

Verse 311. Sprung from the blood of countless oxen shed.] The sacrifice of the horse or of the cow, the गोमेधा or अश्वमेधा, appears to have been common in the earliest periods of the Hindu ritual. It has been conceived that the sacrifice was not real, but typical; and that the form of sacrificing only was performed upon the victim, after which it was set at liberty. The text of this passage, however, is unfavourable to such a notion, as the metamorphosis of the blood of the kine into a river certainly implies that blood was diffused. The expression of the original, literally rendered, is, "sprung from the blood of the daughters of Surabhi," that is, 'kine;' Surabhi being a celebrated cow produced at the churning of the ocean, and famed for granting to her votaries whatever they desired. "Daughter of Surabhi" is an expression of common occurrence, to denote the cow.

Verse 312. And a fair river through the regions spread.] The name of this river is not mentioned in the text of the poem, but is said by the Commentators to be the Charmanvatí; and such a name occurs in Major Wilford's lists, from the Puráñas, amongst those streams which seem to arise from the north-west portion of the Vindhya mountains. The modern appellation

तथादातुं जलमवनते शार्द्धिणो वर्णचौरे  
 तस्यास्मिन्योः पृथुमपि तनुं दूरभावात् प्रवाहम् ॥  
 प्रेक्षिष्ठन्ते गगनगतयो नूनमावज्ये हृषी-

Each lute-armed spirit from thy path retires,  
 Lest drops ungenial damp the tuneful wires.

Celestial couples, bending from the skies,  
 Turn on thy distant course their downward eyes,  
 And watch thee lessening in thy long descent,  
 To rob the river's scanty stores intent ;  
 As clothed in sacred darkness not thine own,  
 Thine is the azure of the costly stone,

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appellation of the Charmanvatí is generally conceived to be the Chumbul, which corresponds with it in source and situation ; and which, as it must have been traversed by the Cloud in its northerly course, would most probably have been described by the poet. It may be curious to trace the change of Charmanvatí into Chumbul ; which seems very practicable, notwithstanding their present dissimilarity. Tavernier, describing the route from Surat to Agra by way of Brampore, calls this river the Chammelnadi ; the possessive termination Vatí (वती) having been confounded with the Nadí (नदी) 'a river' : Chammelnadi is, therefore, the Chammel river. Again, the addition Nadí being regarded as superfluous, it has been dropped altogether, and we have the Chammel, or Chambel. The word Chammel may readily be deduced from Charman ; as, in the dialects of Hindustan, the letters N and L are constantly interchangeable, and careless pronunciation may easily convert Charmel into Chammel, or Chambel.

Verse 314. These two lines occur a little earlier in the Sanskrit ; but as they seemed more connected with the two following, and to be rather awkward in their original position, they have been introduced here.

Verse 319. In sacred darkness not thine own.] Being of the same dark blue colour as Krishná ; a hue the poet charges the Cloud with having stolen.

रेकं मुक्तागुणमिव भुवः स्थूलमध्येन्द्रनीलम् ॥ ४८ ॥  
 तामुक्तीर्ये व्रज परिचितभूलताविभमाणां  
 पक्ष्मोत्क्षेपादुपरि विलसकृष्णसारप्रभाणाम् ॥  
 कुन्दक्षेपानुगमधुकरश्रीजुषामात्मविश्वं  
 पाचीकुर्वन् दशपुरवधूनेचकौतूहलानाम् ॥ ४९ ॥

A central sapphire in the loosened girth  
 Of scattering pearls, that strung the blooming earth.

The streamlet traversed, to the eager sight

Of Daśapura's fair impart delight;

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Welcomed with looks that sparkling eyes bestow,

Whose arching brows like graceful creepers glow,

Whose upturned lashes to thy lofty way

The pearly ball and pupil dark display;

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Such contrast as the lovely Kunda shows,

When the black bee sits pleased amidst her snows.

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Verse 321. A central sapphire &c.] This comparison, when understood, is happily imagined; but to understand it, we must suppose ourselves above the Cloud, and to be looking obliquely downwards upon its dark body; as shining drops of rain form a continuous line on either side of it, and connect it with the earth.

Verse 324. Daśapura, according to its etymology, should mean a district; that of the ten cities. It is said however, by the Commentators, to be the name of a city; and by one of them, Mallináth, to be that of the city of Rantideva: if he is correct, it may possibly be the modern Rintimpore or Rantampore; especially as that town, lying a little to the north of the Chumbul, and in the line from Oujein to Tahnesar, is consequently in the course of the Cloud's progress, and the probable position of Daśapura.

Verse 329. Such contrast as the lovely Kunda shews.] The Kunda (*Jasminum pubescens*) bears a beautiful white flower; and the large black bee being seated in the centre of its cup, they

ब्रह्मावर्त्ते जनपदमधश्छायया गाहमानः  
 क्षेत्रं क्षेत्रप्रधनपिशुनं कौरवं तद् भजेथाः ॥  
 राजन्यानां शितशरशतैर्यत्र गारडीवधन्वा

Hence to the land of Brahma's favoured sons,

O'er Kuru's fatal field, thy journey runs.

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With deepest glooms hang o'er the deadly plain,  
 Dewed with the blood of mighty warriors slain.

There Arjun's wrath opposing armies felt,

And countless arrows strong Gándíva dealt,

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they afford a very delicate and truly poetical resemblance to the dark iris, and white ball of a full black eye.

Verse 331. Hence to the land of Brahmá's favoured sons.] Brahmávartra (ब्रह्मावर्त्ते) is the abode of Brahmá, or the holy land of the Hindus. It is thus described by Menu, ii. 17 :

सरस्वतीदृष्ट्योर्देवनद्योर्यदन्तम् ।  
 तं देवनिमित्तं देशं ब्रह्मावर्त्ते प्रचक्षते ॥

“ Between the two divine rivers, Sarasvatí and Dṛishadwatí, lies the tract of land which the sages have named Brahmávartra, because it was frequented by the gods.”

Verse 332. Kuru-Kshetra (कुरुक्षेत्र), the Field of the Kurus, is the scene of the celebrated battle between them and the Pándus, which forms the subject of the Mahábhárata. It lies a little to the south-east of Tahnesar, and is still a place of note and pilgrimage. It is not far from Panniput, the seat of another celebrated engagement, that between the assembled Princes of Hindustan, and the combined strength of the Marhattas. This part of the country, indeed, presenting few obstacles to the movement of large armies, has in every period of the history of Hindustan been the theatre of contention.

Verse 335. Arjun was the friend and pupil of Krishná, and the third of the Pándava Princes. He has been long ago introduced to European readers, especially in Sir Charles Wilkins's able translation of the Bhagavad-Gítá; and appears, in the opening of that poem, in a very amiable light :

अहोवत् महत् पापं कर्तुं व्यवसिता वयम् ।  
 यदाज्यसुखलोभेन हनुं सज्जनमुद्यताः ॥ ४४ ॥

यदि

धारापातैस्त्वमिव कमलान्यभ्यषिञ्चन्मुखानि ॥ ५० ॥

हिता हालामभिमतरसां रेवतीलोचनाङ्गां  
बन्धुप्रीत्या समरविमुखो लाङ्गली यासिष्वेवे ॥  
कृत्वा तासामभिगममपां सौम्य सारस्वतीना-

Thick as thy drops, that, in the pelting shower,  
Incessant hurtle round the shrinking flower.

O'er Saraswati's waters wing your course,  
And inward prove their purifying force ;  
Most holy, since, oppressed with heaviest grief,  
The ploughshare's mighty Lord here sought relief ;

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यदि मामप्रतीकामशस्तं शस्त्रपाण्यः ।  
धार्ज्जपद्मा रणे हनुमत्तने श्वेतरं भवेत् ॥ ४४ ॥

“ Alas ! that for the lust of the enjoyments of dominion we stand here ready to murder the kindred of our own blood. I would rather patiently suffer that the sons of Dhritarashtra, with their weapons in their hands, should come upon me, and, unopposed, kill me unguarded in the field.”

Verse 336. As the horses and swords of chivalry received particular names, so the weapons of the Hindu knights have been similarly honoured. Gándíva is the bow of Arjuna.

Verse 339. The Saraswati, or, as it is corruptedly called, the Sursooty, falls from the southern portion of the Himálaya mountains, and runs into the great desert, where it is lost in the sands. It flows a little to the north-west of Kuru-kshetra ; and though rather out of the line of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream so celebrated and so holy.

Verse 342. We have here the reason why the waters of the Saraswati are objects of religious veneration. Balaráma is the eldest brother of Kriṣhṇa. He is called (लाङ्गली) Lángalí, (हलभृत्) Halabhrít, &c., from his being armed with a ploughshare ; which he is said to have employed

मनःशुद्धस्त्वमपि भविता वर्णमात्रेण कृष्णः ॥ ४९ ॥  
 तस्माद्वच्छेरनुकनखलं शैलराजावतीर्णां

No longer quaffed the wine cup with his wife,  
 But mourned in solitude o'er kindred strife.

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Thy journey next o'er Kanakhala bends,  
 Where Jahnu's daughter from the hills descends ;

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employed as bills were formerly used, for pulling his enemies down from their horses, &c., which enabled him then to dispatch them with his club. Although Kṛishṇa took an active part in the warfare between the Kurus and Pándus, Balaráma refused to join either party; and retired into voluntary seclusion, filled with grief at the nature of the contest: 'deserting,' the poet says, 'his favourite liquor marked by the eyes of Revatí';—that is, emulating their brightness as she shared the revels of her husband. Vishnú Purána, p. 510, 604.

Verse 345. The name is Kalakhala in the original, but it more properly is as given above. The meaning of the word, agreeably to a forced etymology, is thus explained in the Gangá-dwára Máhátmya section of the Skanda Purána :

खलः को नात्र मुक्तिं वै भजते तत्र मज्जनात् ।

अतः कनखलं तीर्थे नामा चकुर्मुनीश्वराः ॥

" What man (कः) so wicked (खल) as not to obtain (न) future happiness from bathing there? Thence the holy sages have called this Tírtha, by the name of Kanakhala."

It also occurs in this passage of the Hari Vansá portion of the Mahábhárata :

गङ्गाद्वारं कनखलं सोमो वै यत्र संस्थितः ॥

" Gangádwára, Kanakhala, and where the moon impends :"

and, in both instances, is applied to the place where the Ganges descends into the low ground of Hindustán. The name is still retained; as appears from the testimony of an impartial witness, Lieut. Webb, in his Survey of the Sources of the Ganges; a survey which has essentially improved the geography of those regions:—" The party arrived at Haridwára, and encamped at the village of Kanakhala" (Kankhal), on the west bank of the Ganges, at the distance of about two miles from the fair." Asiatic Researches, xi. 449. The Ganges does not now descend at Kankhal; and it is a question for geologists to solve, whether the Ganges

जहोः कन्यां सगरतनयस्वर्गसोपानपङ्किम् ॥

Whose sacred waters, to Bhagírath given,  
Conveyed the sons of Sagara to heaven.

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has, in the course of nineteen centuries, so corroded the skirts of the mountain, as to have thrown back the gorge through which she passes, a distance of two miles. See note on a view of Kankhal, Oriental Portfolio.

Verse 346. Where Jahnu's daughter from the hills descends.] Jahnu's daughter is Gangá, or the Ganges; which river, "after forcing its way through an extensive tract of mountainous country, here first enters on the plains." It is rather extraordinary that Kálidása should have omitted the name of Haridwára (Hurdwár), and preferred Kanakhala, especially as the former occurs in the Puráñas, in the Skanda Purána, as mentioned in the note, page 450, vol. xi. of the Researches; and in this passage from the Matsya Purána, cited in the Purána Sarvaswa:

सर्वैत्रं सुलभा गङ्गा त्रिषु स्थानेषु दुलेभा ।  
हरिद्वारे प्रयागे च गङ्गासागरसङ्गमे ॥

"The Ganges is everywhere easy of access, except in three places, Haridwára, Prayága, and her junction with the sea." Jahnu is the name of a sage, who, upon being disturbed in his devotions by the passage of the river, drank up its waters. Upon relenting, however, he allowed the stream to re-issue from his ear; and the affinity of Gangá to the saint arises from this second birth.

Verse 348. Conveyed the sons of Sagara to heaven.] The Ganges, according to the legend, was brought from heaven, by the religious rites of Bhagíratha, the great-grandson of Sagar; who, as well as that king, had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of Sagar's 60,000 sons. The youths had been reduced to this state by the indignation of Kapila, a saint, whose devotions they had disturbed in their eager quest of the horse that was to be the victim of an Áswamedha by their father. Their misfortunes did not, however, cease with their existence; as their admission to Swarga depended, according to the instructions of Garuda, upon the use of the water of the Ganges in the administration of their funeral rites. At this period the Ganges watered the plains of heaven alone; and it was no easy undertaking to induce her to resign those for an humble and earthly course. Sagar, his son Ansuman, and grandson Dilípa, died without being able to effect the descent of the heavenly stream: but his great-grandson, Bhagíratha, was more fortunate; and his long-continued austerities were rewarded by

गौरीवक्रभुकुटिरचनां या विहस्यैव फेनै-  
शशभ्मोः केशग्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥ ५२ ॥

तस्याः पातुं सुराज इव व्योम्नि पूर्वार्द्धलम्ही  
त्वं चेद्द्वास्फटिकविशदं तर्क्येस्तिर्यगम्भः ॥  
संसर्पन्नास्तपदि भवतः स्रोतसि छायया सौ

She, who with smiling waves disportive strayed  
Through Śambhu's locks, and with his tresses played ;  
Unheeding, as she flowed delighted down,  
The gathering storm of Gauri's jealous frown.

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Should her clear current tempt thy thirsty lip,  
And thou inclining bend the stream to sip ;  
Thy form, like Indra's Elephant, displayed,  
Shall clothe the crystal waves with deepest shade ;

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by the fall of the Ganges, the bathing of the ashes of his ancestors with the holy water, and the establishment of them in the enjoyments of Swarga. The whole story is told in the First Book of the Rámáyaña, from the 32d to the 35th section.

Verse 349. She, who with smiling waves disportive strayed.] The earth being unable to bear the sudden descent of so great a river as the Ganges, Śiva was induced, at the intercession of Bhagíratha, to interpose his sacred head. Accordingly, Gangá first alighted on the head of the deity, and remained for a considerable period wandering amongst the tresses of his long and entangled hair, to the extreme jealousy and displeasure, according to Kálidása, of the goddess Gaurí or Párvatí, Śiva's consort.

Verse 355. Thy form, like Indra's Elephant.] We have already noticed that presiding deities are attached to the various points of the compass, and that each of these deities is furnished with a male and female Elephant. Amongst these, the most distinguished is Airávata, the Elephant of Indra, in his capacity of Regent of the East.

स्यादस्थानोपगतयमुनासङ्गमेनाभिरामा ॥ ४३ ॥

आसीनानां सुरभितशिलं नाभिगन्धैर्मृगाणां  
तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः ॥  
वस्यस्यधश्चमविनयने तस्य शृङ्गं निषण-  
शोभां शुभ्रचिनयनवृषोत्खातपङ्कोपमेयाम् ॥ ४४ ॥

With sacred glooms the darkening waves shall glide,  
As where the Jumna mixes with the tide.

As Śiva's Bull upon his sacred neck,  
Amidst his ermine, owns some sable speck ;  
So shall thy shade upon the mountain show,  
Whose sides are silvered with eternal snow ;  
Where Gungá leads her purifying waves,  
And the Musk Deer spring frequent from the caves.

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Verse 358. As where the Jumna mingles with the tide.] The waters of the Jumna, or Yamuná, are described as much darker than those of the Ganges at the point of their confluence, from the circumstances of the stream being less shallow and less discoloured with clay or sand. Occasionally, indeed, the waters of the Ganges there are so white from the diffusion of earthy particles, that, according to the creed of the natives, the river flows with milk. The confluence of rivers always forms a sacred spot in India: but the meeting of the Ganges and Jumna at Prayága or Allahabad, from the sanctity of both the currents, and from the supposed subterraneous addition of the Saraswatí, is a place of distinguished holiness.

Verse 359. As Śiva's Bull upon his sacred neck.] The Bull is the vehicle of Śiva, and the animal of the god is always painted of a milk-white colour.

Verse 364. And the Musk Deer spring frequent from the caves.] This animal is what is called the Thibet Musk; "but its favourite residence is among the lofty Himalaya mountains, which divide Tartary from Hindustán." See the best account of the Musk Deer yet published, in Gladwin's Oriental Miscellany, Calcutta 1798, accompanied with accurate drawings by Mr. Home, of the figure, teeth, hoofs, &c.

तं चेद्वायौ सरति सरलस्त्वन्धसद्वृजन्मा  
वाधेतोल्काक्षयितचमरीबालभारो द्वाग्निः ॥

From writhing boughs should forest flames arise,  
Whose breath the air, and brand the Yak supplies;

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Verse 365. Should forest flames arise.] The conflagration of the woods in India is of frequent occurrence; and the causes of it are here described by the poet. The intertwining branches of the Saral (*Pinus longifolia*), of the Bambu, and other trees, being set in motion by the wind, their mutual friction engenders flame. This spread abroad by the air, and, according to the poet, by the thick tails of the Yak of Tartary or *Bos Grunniens* (from which Chowries are made), readily communicates to the surrounding foliage, dried up by the heat of the sun, and exceedingly inflammable. The burning of a forest is so well described in the *Ritu Sanhara*, that I cannot avoid citing the passage, although its length perhaps requires an apology :

पदुतरवनदाहात् भुष्टशष्प्यप्रयेहाः  
परूपपवनवेगात् क्षिप्तसंशुष्कपर्णाः ॥  
दिनकरपरितापात् क्षीणतोयाः समन्ताद्  
विदधति भयमुचैरीस्यमाणा वनान्ताः ॥ २२ ॥  
  
विकचनवकुसुभस्त्वद्द्विसिन्दूभासा  
परूपपवनवेगोद्भूतवेगेन तूर्णम् ॥  
तरुविटपलतामालिङ्गनव्याकुलेन  
दिशि दिशि परिदधा भूमयः पावकेन ॥ २३ ॥  
  
ध्वनति पवनविद्धिः पर्वतानां दरीपु  
स्मुरति पदुनिनादः शुष्कवंशस्थलीमु ॥  
प्रसरति तृणमय्ये लभवृद्धिः क्षणेन  
क्षपयति मृगवर्गे प्रानलग्नो द्वाग्निः ॥ २४ ॥  
  
बहुतर इव जातः शास्त्रलीनां वनेपु  
स्मुरति कनकगौरः कोटेरेपु दुमाणाम् ॥  
परिणतदलशाखादुत्पत्त्याशु वृक्षाद्  
भ्रमति पवनभूतः सर्वतोऽग्निवैनाने ॥ २५ ॥

Which,

अर्हस्येनं शमयितुमलं वारिधारासहस्रै-  
 रापन्नार्त्तिप्रशमनफलाः सम्पदो ह्युत्तमानाम् ॥ ५५ ॥  
 ये त्वां मुक्तध्वनिमसहनाः स्वाङ्गभङ्गाय तस्मिन्  
 दर्पोत्सेकादुपरि शरभा लङ्घयिथन्यलङ्घयम् ॥

Instant afford the aid 'tis thine to lend,  
 And with a thousand friendly streams descend.  
 Of all the fruits that fortune yields, the best  
 Is still the power to succour the distrest.

Shame is the fruit of actions indiscreet,  
 And vain presumption ends but in defeat.

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Which, omitting a few repetitions and excrescences, may be thus translated :

The forest flames—the foliage, sear and dry,  
 Bursts in a blaze beneath the torrid sky.  
 Fanned by the gale, the fires resplendent grow,  
 Brighter than blooming Safflower's vermil glow ;  
 Brighter than Minium's fierceness, as they wind  
 Around the branch, or shoot athwart the rind :  
 Play through the leaves, along the trunk ascend,  
 And o'er the top in tapering radiance end.  
 The crackling Bambu rushing flames surround,  
 Roar through the rocks, and through the caves resound.  
 The dry blade fuel to their rage supplies,  
 And instant flame along the herbage flies,  
 Involves the forest tenants in its sphere,  
 And in its rapid course outstrips the deer.  
 Like palest gold the towering ray aspires,  
 And wafting gusts diffuse the wasting fires :  
 Wide fly the sparks, the burning branches fall,  
 And one relentless blaze envelopes all.

तान् कुद्धिथास्तुमुलकरकावृष्टिहासावकीर्णान्  
के वा न स्युः पस्तिवपदं निष्फलारभयत्नाः ॥ ५६ ॥

तत्र अक्तं दृष्टि चरणन्यासमर्द्दुमौले-  
शशश्वत् सिद्धैरुपचितबलिं भक्तिनमः परीयाः ॥

So shall the Śarabhas, who thee oppose,  
Themselves to pain and infamy expose ;  
When round their heads, amidst the lowering sky,  
White as a brilliant smile, thy hailstones fly.

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Next to the mountain, with the foot imprest  
Of him who wears the crescent for his crest,

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Verse 373. The Śarabha is a fabulous animal, described as possessing eight legs, and of a fierce untractable nature. It is supposed to haunt these mountains especially.

Verse 376. White as a brilliant smile.] It is remarkable that a laugh or smile is always compared to objects of a white colour, by Hindu writers.

Verse 377. Next to the mountain, with the foot imprest.] The fancied or artificial print of some saint or deity on hills or detached stones is a common occurrence in the creeds of the East. The idea is not confined to the inhabitants of Hindustán ; but is asserted similarly by those of Nepal, Ceylon, and Ava ; as may be seen in Turner's Journey to Nepal, Symes's Embassy to Ava, &c. The Mussulmans also have the same notion with respect to many of the Prophets ; for they believe that the marks of Adam's feet remain on a mountain in the centre of Ceylon ; and that those of Abraham were impressed upon a stone which was formerly at Mecca, and which he had used as a temporary scaffold in constructing the upper part of the primary Kaaba. A number of similar stories may be found in Mirkhond, and other Mohammedian authors. The Himálaya mountains are the scene of most of Śiva's adventures, his religious abstraction, his love, marriage, &c. ; and the place here mentioned may have some connexion with the Ghát, and neighbouring hill at Haridwára, mentioned in Capt. Raper's account of the survey of the Ganges, by the name of Haraka Pairi, 'the foot of Hara or Śiva.'

यस्मिन् हृषे करणविगमाद्वूरमुद्भूतपापाः  
कल्पन्ते स्य स्थिरगणपदप्राप्नये श्रद्धानाः ॥ ५७ ॥

Devoutly pass, and with religious glow

Around the spot in pious circles go :

380

For there have Saints the sacred altar raised,

And there eternal offerings have blazed,

And blest the faithful worshippers ; for they

The stain of sin with life shall cast away,

384

And, after death, a glad admittance gain

To Śiva's glorious and immortal train.

ANNOTATIONS.

Verse 380. Around the spot in pious circles go.] Circumambulating a venerable object, or person, is a usual mark of profound respect. Thus, in Sakuntalá, Kanwa thus addresses his foster-daughter, on the eve of her departure :

वत्से इतः सद्यो हुताग्नीन् प्रदक्षिणोकुरुच्च ।

“ My best beloved, come and walk with me round the sacrificial fire.”

And again, in the Rámáyańa, we have the same ceremony described thus :

जनकस्य वचः श्रुत्वा पाणीन् पाणिभिरस्मृशन् ।

चत्वारस्ते चतासृणां वशिष्ठस्य मते स्थिताः ॥

अग्निं प्रदक्षिणं कृत्वा वेदिं राजानमेव च ।

चृष्णांश्चापि महात्मानः सहभास्या रथूद्वहाः ॥

“ Hearing the words of Janaka, the four supporters of Raghu's race, previously placed according to the direction of Vaśishtha, took the hands of the four damsels within theirs, and, with their spouses, circumambulated the fire, the altar, the king, and the sages.”

Rámáyańa, with Translation, I, 60, 37.

A somewhat similar practice seems to have been in use amongst the Celtic nations. The Highland leech, who is called to the aid of Waverley, “ would not proceed to any operation until he had perambulated his couch three times, moving from east to west, according to the course of the sun.” And Sir Walter Scott observes, in a Note, that “ the Highlanders will still make the ‘deasil’ ” (the circumambulation, or ‘pṛā-dakshiūa’) “ around those whom they wish well to.”

शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः  
 संरक्ताभिस्तिपुरविजयो गीयते किन्नरीभिः ॥  
 निहादी ते मुरज इव चेत् कन्दरेषु धनिः स्यात्  
 सङ्गीतार्थो ननु पशुपतेस्तत्र भावी समयः ॥ ५८ ॥

प्रालेयाद्रेस्तपतटमतिक्रम्य तांस्तान् विशेषान्

Here wake the chorus:—bid the thunder's sound,  
 Deep and reiterated, roll around,  
 Loud as a hundred drums;—while softer strains  
 The swelling gale breathes sweetly through the canes;  
 And from the lovely songsters of the skies,  
 Hymns to the victor of Tripura rise.

388

Thence to the snow-clad hills thy course direct,  
 And Krauncha's celebrated pass select;

392

ANNOTATIONS.

Verse 391. The lovely songsters of the skies] are the females of the Kinnaras, or demigods, attendant upon Kuvera, and the musicians of Swarga.

Verse 392. Hymns to the victor of Tripura rise.] Tripura is the name of a city, or rather, as its etymology implies, three cities collectively: these formed the domain of a celebrated Demon, or Asur, destroyed by Śiva, and were reduced to ashes by that Deity. According to the Commentators, we have here a full and complete concert in honour of Mahádeva.

Verse 394. And Krauncha's celebrated pass select.] I have not been able to make any thing of this pass or hole (क्रौचरन्ध्र). The original text states it to be on the very skirt (उपतट) of the snowy mountain; and calls it also हंसद्वार, 'The gate of the geese,' who fly annually this way to the Mánasarovara lake. Krauncha is described as a mountain, in the Mahábhárat; and, being personified, is there called the son of Maináka. A mountain also called Krauncha Meru occurs in Mr. Wilford's lists, amongst those mountains situated in the north. It must lie at some distance from the plains; and perhaps the Poet, by using the term उपतट, implies its relative situation with the loftiest part of the range or proper snow-clad mountains.

हंसद्वारं भृगुपतियशोवर्त्म यत्कौञ्चरन्धम् ॥  
 तेनोदीचीं दिशमनुसरेत्तिर्थगायामशेभी  
 श्यामः पादो बलिनियमनाभ्युद्यतस्येव विष्णोः ॥ ५९ ॥

That pass the swans in annual flight explore ;

And erst a Hero's mighty arrows tore.

396

Winding thy way due north through the defile,

Thy form compressed, with borrowed grace shall smile :

The sable foot that Bali marked with dread,

A god triumphant o'er creation spread.

400

#### ANNOTATIONS.

Verse 396. And erst a Hero's mighty arrows tore.] The Krauncha pass, or defile, in the Krauncha mountain, is said to have been made by the arrows of Bhṛigupati, or Paraśurāma, who was educated by Śiva on Mount Kailāsa, and who thus opened himself a passage from the mountains upon the occasion of his travelling southwards to destroy the Kshatriya or military race. Paraśurāma is an Avatār, or descent of Vishṇu, in the person of the son of the Saint Jamadagni; and this Saint being also descended from the celebrated sage Bhṛigu, his son is named Bhṛigupati, or, Chief of that race. See Legend of Paraśurāma, Vishṇu Purána, p. 401. The fissure in the Krauncha mountain is, in the Váyu and Vámana Puráñas, ascribed to Kártikeya. Ibid, p. 169, note 10.

Verse 399. The sable foot that Bali marked with dread.] The story of Bali and the Vámana, or dwarf Avatār, was first told by Sonnerat, and has since been frequently repeated. As the former is a good specimen of the style in which Hindu legends were narrated by European travellers in the last century, it may be here inserted. “ The fifth incarnation was in a Bramin dwarf, under the name of Vamen: it was wrought to restrain the pride of the giant Bely. The latter, after having conquered the gods, expelled them from Sorgon: he was generous, true to his word, compassionate, and charitable. Vichenou, under the form of a very little Bramin, presented himself before him while he was sacrificing, and asked him for three paces of land to build a hut. Bely ridiculed the apparent imbecility of the dwarf, in telling him that he ought not to limit his demand to a bequest so trifling;—that his generosity could bestow a much larger donation of land. Vamen answered, that being of so small a stature, what he asked was more than sufficient. The prince immediately granted his request; and,

गत्वा चोर्द्धे दशमुखभुजोच्छासितप्रस्थसन्धे:

Ascended thence, a transient period rest,  
Renowned Kailása's venerated guest.

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and, to ratify his donation, poured water into his right hand ; which was no sooner done, than the dwarf grew so prodigiously, that his body filled the universe ! He measured the earth with one pace, and the heavens with another ; and then summoned Bely to give him his word for the third. The prince then recognised Vichenou, adored him, and presented his head to him : but the god, satisfied with his submission, sent him to govern the Pandalon ; and permitted him to return every year to the earth, the day of the full moon, in the month of November."

SONNERAT's Voyages in the East Indies, Calcutta edition, vol. I. p. 22.

Verse 402. Kailása's venerated guest.] Kailása, as it here appears, a part of the Himálaya range, is in fable a mountain of costly gems or of crystal, the site of Kuvera's capital, and the favourite haunt of Śiva. I shall borrow, from the notes to Southeys 'Curse of Keháma,' a description of it from Baldæus, curious enough in itself, but still more so for its strange medley of accuracy and incorrectness, and its uncouth transformation and commixture of the Sanskrit names. "The residence of Ixora (Iswara or ईश्वर) is upon the silver mount Kalaja (Kailása or कैलास), to the south of the famous mountain Mahameru, being a most delicious place, planted with all sorts of trees, that bear fruit all the year round. The roses and other flowers send forth a most odoriferous scent ; and the pond at the foot of the mount is enclosed with pleasant walks of trees, that afford an agreeable shade ; whilst the peacocks and divers other birds entertain the ear with their harmonious noise, as the beautiful women do the eyes. The circumjacent woods are inhabited by a certain people called Munis or Rixis (Rishis or रुषि), who, avoiding the conversation of others, spend their time in offering daily sacrifices to their god.

"It is observable, that though these Pagans are generally black themselves, they do represent these Rixis to be of a fair complexion, with long white beards, and long garments hanging cross-ways, from about the neck down over the breast. They are in such high esteem among them, that they believe whom they bless are blessed, and whom they curse are cursed.

"Within the mountain lives another generation, called Jexaquinna (Yaksha or यक्ष, and Kinnara or किन्नर), and Quendra (Indra or इन्द्र), who are free from all trouble, and spend their days in continual contemplation, praises, and prayers to god. Round about the mountain stand seven ladders, by which you ascend to a spacious plain, in the middle whereof is a bell of

कैलासस्य चिदशवनितार्दर्पणस्यातिथिः स्याः ॥  
 तुङ्गोच्छायैः कुमुदविशदैर्यो वितत्य स्थितः खं  
 राशीभूतः प्रतिदिशमिव चम्बकस्यादृहासः ॥ ६० ॥

That mount, whose sides with brightest lustre shine,

A polished mirror, worthy charms divine ;

Whose base a Rávan from its centre wrung,

Shaken, not sundered, stable though unstrung ;

Whose lofty peaks to distant realms in sight

Present a Śiva's smile, a lotus white.

404

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of silver and a square table, surrounded with nine precious stones of divers colours: upon this table lies a silver rose, called Tamarapua (?), which contains two women as bright and fair as a pearl: one is called Brigasiri (?), *i.e.* 'The lady of the mouth;' the other Tarasiri (?), *i.e.* 'The lady of the tongue:' because they praise God with the mouth and tongue. In the centre of this rose is the triangle of Quivelinga (Siva-linga); which, they say, is the permanent residence of God." BALDÆUS. The latter part of this description is quite new to the Pandits, and I suspect is rather Mohammedan than Hindu. Little is said of Kailása in authentic Hindu legend. See Visháu Purána, p. 172.

Verse 406. Shaken, not sundered, stable though unstrung.] This alludes to a legend of Rávána's having attempted to remove the mountain from its situation; although he did not succeed as well as Satan and his compeers, when,

"From their foundations loosening to and fro,

They plucked the seated hills."

He considerably unhinged its foundations. The story perhaps originates with the curious vibrating rock at Mahábalipuram; of which it may be said, as is observed by Selden of Main-amber, *i.e.* Ambrose's stone in Cornwall, not far from Penzance, that "it is so great, that many men's united strength cannot remove it, yet with one finger you may wag it."

Verse 407. Whose lofty peaks to distant realms in sight.] The lofty peaks of the Himálaya range of mountains are very justly stated by the poet to be visible to surrounding regions (प्रतिदिशम). They are seen, in the south, from situations more remote than those in which any other peaks have been discerned; and the supposition of their exceeding even the Andes in elevation has been confirmed by recent inquiries.

उत्पश्यामि त्वयि तटगते स्त्रिघभिन्नाञ्जनामे  
 सद्यः कृत्वद्विरद्दशनच्छेत्गौरस्य तस्य ॥  
 शोभामद्रेः स्तिमितनयनप्रेक्षणीयां भवित्वी-  
 मंशन्यस्ते सति हलभृतो मेचके वाससीव ॥ ६१ ॥

And lo! those peaks, than ivory more clear,  
 When yet unstained the parted tusks appear,  
 Beam with new lustre, as around their head  
 Thy glossy glooms metallic darkness spread ;  
 As shews a Halabhrīta's sable vest,  
 More fair the pallid beauty of his breast.

412

## ANNOTATIONS.

Verse 412. Thy glossy glooms metallic darkness spread.] The expression in the original (स्त्रिघभिन्नाञ्जनामे) may be rendered, “shining like glossy powdered antimony,” a preparation used for darkening the eye-lashes or the edges of the eye-lids, a practice common to the females of the East. It is also explained to mean merely, “black divided antimony;” and the shining greyish-blue of the sulphuret of antimony, the substance alluded to, may often be observed in the hue of heavy clouds.

Verse 413. Halabhrīta is a name of Balarāma ; and implies, as has been before explained, his use of a ploughshare as a weapon. He is represented of a white colour, clothed in a dark-blue vest ; and is thus alluded to in the introduction to the Gīta Govinda of Jayadeva :

वहसि चपुषि विशदे वसनं जलदामं हलहतिभीतिमिलितयमुनाभम् ॥  
 केशव धृतहलभृत्य जय जगदीश हरे ॥

Thus translated by Sir William Jones, in his Essay on the Chronology of the Hindus: “Thou “ bearest on thy bright body a mantle shining like a blue Cloud, or like the water of the “ Yamuna tripping towards thee through fear of thy furrowing ploughshare, O Cesava ! “ assuming the form of Balarāma, be victorious O Heri ! Lord of the Universe.”

Verse 416. In sport may Gaurī with her Śiva stray.] I have already noticed that these mountains are the scene of Śiva's loves and sports: they may still be considered as his favourite haunts, for some traces of him seem to start up in every direction amongst them. See the late Travels to the Source of the Ganges, and Col. Hardwicke's Tour to Sirinagur.

हिता तस्मिन् भुजगवलयं शम्भुना दत्तहस्ता  
 क्रीडाशैले यदि च विहरेत् पादचारेण गौरी ॥  
 भङ्गीभक्ष्या विरचितवपुः स्तम्भितान्तर्जलौघः  
 सोपानन्वं व्रज पदमुखस्पर्शमारोहणेषु ॥ ६२ ॥

तत्रावश्यं वलयकुलिशोङ्गटनोऽनीर्णतोयं  
 नेष्ठन्ति त्वां सुरयुवतयो यन्त्रधारागृहत्वम् ॥

Haply across thy long and mountain way  
 In sport may Gaurí with her Śiva stray ;  
 Her serpent bracelet from her wrist displaced,  
 And in her arms the mighty god embraced.  
 Should thus it fortune, be it thine to lend  
 A path their holy footsteps may ascend ;  
 Close in thy hollow form thy stores comprest,  
 While by the touch of feet celestial blest.

Then shall the nymphs of heaven, a giddy train,  
 Thy form an instrument of sport detain ;  
 And with the lightning, round each wrist that gleams,  
 Shall set at liberty thy cooling streams.

#### ANNOTATIONS.

Verse 424. Thy form an instrument of sport.] Literally, “They shall take thee as being the abode of an artificial water-work”—a jet-d’eau, or shower-bath; or, according to some of the Commentators, a vessel for sprinkling water, either a common syringe or squirt, or the more elegant Asiatic apparatus in use for sprinkling perfumed waters, especially rose-water—a Gooláb-pásh.

Verse 425. And with the lightning, round each wrist that gleams.] The diamond and thunderbolt, according to Hindu notions, are of one substance, and are called by the same appellation (वज्र). As the fall of the thunderbolt is usually followed by rain, and may thus be

ताभ्यो मोक्षस्तव यदि सखे घर्मलब्धस्य न स्यात्  
क्रीडालोलाः श्रवणपरुषैर्गर्जितैर्भाययेस्ताः ॥ ६३ ॥

हेमाभ्योजप्रसवि सलिलं मानसस्याददानः  
कुर्वन् कामात् क्षणमुखपटप्रीतिमैरावतस्य ॥  
धुन्वन् वातैस्सजलपृष्ठैः कल्पवृक्षांशुकानि

But should they seek thy journey to delay—

A grateful solace in the sultry day—

428

Speak harsh in thunder, and the nymphs shall fly

Alarmed, nor check thy progress through the sky.

Where bright the mountain's crystal glories break,

Explore the golden lotus-covered lake ;

432

Imbibe the dews of Mánasa, and spread

A friendly veil round Airavata's head ;

#### ANNOTATIONS.

be considered as its cause ; the propinquity and the mutual friction of the same substance upon the wrists of our young ladies is, in like manner, supposed to occasion the dispersion of the fluid treasures of the Cloud.

Verse 433. Mánasa, Mánasarovara, or commonly Man-sarour, is a celebrated lake situated in the centre of the Himálaya mountains, and was long said to be the source of the Ganges and Brahmaputra rivers : with respect to the first of these, the statement has been found to be erroneous ; and we have no positive proofs of its accuracy with regard to the latter. When the passage in the text was translated, the chief information regarding the latter was derived from the vague reports of Hindu Pilgrims. Since then, Mánasarovara was visited by that enterprising traveller, Moorcroft. He has not yet had a successor.

We here take leave of the geographical part of the poem, which is highly creditable to Kálidása's accuracy ; and now come to the region of unmixed fable, the residence of Kuvera and his attendant demigods.

Verse 434. A friendly veil round Airavata's head.] Indra's Elephant, ut supra, verse 355.

च्छायाभिन्नस्फटिकविशदं निर्विशेषं नगेन्द्रम् ॥ ६४ ॥

तस्योत्सङ्गे प्रणयिन इव सप्तगङ्गादुकूलां  
न त्वं हृषा न पुनरलकां ज्ञास्यसे कामचारिन् ॥  
या वः काले वहति सलिलोन्नारमुच्चैर्विमानै-  
र्मुक्ताजालगथितमलकं कामिनीवाभवृद्धम् ॥ ६५ ॥

विद्युत्वन्तं ललितवनितासेन्द्रचापं सचिच्चा-  
सङ्गीताय प्रहतमुरजाः स्त्रिग्धगम्भीरघोषम् ।

Or, life dispensing, with the Zephyrs go,  
Where heavenly trees with fainting blossoms blow.

436

Now on the mountain's side, like some dear friend,  
Behold the city of the gods impend ;  
Thy goal behold, where Ganga's winding rill  
Skirts like a costly train the sacred hill ;  
Where brilliant pearls descend in lucid showers,  
And Clouds, like tresses, clothe her lofty towers.

440

There every palace with thy glory vies,  
Whose soaring summits kiss the lofty skies ;

444

#### ANNOTATIONS.

Verse 436. Where heavenly trees with fainting blossoms blow.] Literally, the Kalpa trees, one of the five kinds which flourish in Indra's heaven. They are thus enumerated in the Amara Kosha :

पञ्चते देवतरबो मन्दारः पारिजातकः ।  
सन्नानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥

Verse 438. The city of the gods impend.] Alaká, the capital of Kuvera.

अन्तस्तोयं मणिमयभुवस्तुङ्गमभ्रंलिहायाः  
 प्रासादास्त्वां तुलयितुमलं यत्र तैस्तैर्विशेषैः ॥ ६६ ॥  
 हस्ते लीलाकमलमलकं बालकुन्दानुविष्वं  
 नीता लोध्रप्रसवरजसा पारदुतामाननश्रीः ॥

Whose beauteous inmates bright as lightning glare,  
 And tabors mock the thunders of the air ;  
 The rainbow flickering gleams along the walls,  
 And glittering rain in sparkling diamonds falls.

448

There lovely triflers wanton through the day,  
 Dress all their care, and all their labour play ;  
 One while, the fluttering Lotus fans the fair,  
 Or Kunda top-knots crown the jetty hair.

452

## ANNOTATIONS.

Verse 449. I have availed myself of the aid of the Commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the English reader. The poet describes the toilet of the Yakshinîs, or female Yakshas, through the six seasons of the year, by mentioning as the selected flowers, those peculiar to each period. Thus the Lotus blooms in Sarat or the sultry season, two months of our autumn ; the Kunda (*Jasminum pubescens*) in Sîsira or the dewy season ; the Lodh, a species of tree (*Symplocos racemosa*, Rox.), is in blossom in Hemanta or winter ; the Kuruvaka (*Gomphræna globosa*) in Vasanta or spring ; the Sîrîsha (*Mimosa Sîrîsha*) in the hot months, or Grîshma ; and the Nîpa or Kadamba (*Nauclea Kadamba*) at the setting in of the rains. It is to the Commentators also that I am indebted for the sole occupation of the goddesses being pleasure and dress. The fact is,

—To sing, to dance,

To dress, and troll the tongue, and roll the eye,

constitutes a very well-educated female, according to the customs of Hindustan. We cannot help, however, being pleased with the simplicity and propriety of taste which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty.

चूडापाशे नवकुरुवकं चारुकर्णे शिरीषं  
 सीमन्ते ॒पि त्वदुपगमजं यत्र नीपं वधूनाम् ॥ ६७ ॥

यस्यां यक्षासितमणिमयान्येत्य हर्म्यस्यलानि  
 ज्योतिश्छायाकुसुमरचितान्युत्तमस्त्रीसहायाः ॥  
 आसेवन्ते मधु रत्निसं कल्पवृक्षप्रसूतं  
 त्वद्रम्भीरध्वनिषु शनकैः पुष्करेष्वाहतेषु ॥ ६८ ॥

Now, o'er the cheek the Lodh's pale pollen shines,

Now midst their curls the Amaranth entwines.

These graces varying with the varying year,

Śirísha-blossoms deck the tender ear ;

456

Or new Kadambas, with thy coming born,

The parted locks and polished front adorn.

Thus graced, they woo the Yakshas to their arms,

And gems, and wine, and music, aid their charms.

460

The strains divine with art celestial thrill,

And wines from grapes of heavenly growth distil.

The gems bestrew each terrace of delight,

Like stars that glitter through the shades of night.

464

ANNOTATIONS.

Verse 462. And wines from grapes of heavenly growth distil.] So MILTON, Paradise Lost, v. 426:

—In heaven, the trees

Of life ambrosial fruitage bear, and vines yield nectar.

And again, line 835:

—Rubied nectar flows,

Fruit of delicious vines, the growth of heaven.

Verse 464. Like stars that glitter through the shades of night.] Thus B. JONSON:

The starres that are the jewels of the night.

गत्युक्तम्पादलकपतिर्तैर्यच मन्दारपुष्पैः  
 कूमच्छेदैः कनकनलिनैः कर्णविभंशिभिश्च ॥  
 मुक्ताजालैस्तनपरिसरच्छिन्नसूचैश्च हौरै-  
 नैशो मार्गस्सवितुरुदये सूच्यते कामिनीनाम् ॥ ६९ ॥  
 नीवीबन्धोच्छ्वसितशिघिलं यत्र यक्षाङ्गनानां

There, when the Sun restores the rising day,  
 What deeds of love his tell-tale beams display !  
 The withered garlands on the pathway found ;  
 The faded lotus prostrate on the ground ;  
 The pearls, that bursting zones have taught to roam,  
 Speak of fond maids, and wanderers from home.

Here filled with modest fears, the Yaksha's bride  
 Her charms from passion's eagerness would hide ;

468

472

## ANNOTATIONS.

Verse 470. Speak of fond maids, and wanderers from home.] I have already mentioned that the Hindus always send the lady to seek her lover, and they usually add a very reasonable degree of ardour and impatience. Our poet, in another place, compares the female so engaged to a rapid current. Thus, in the *Ritu Sanhára*:

निपातयनः परित्स्तट्टुमान्  
 प्रवृद्धयैगैस्तलिलैरनर्मैः ।  
 स्त्रियः प्रकामा इव जातविभ्रमाः  
 प्रयान्ति नद्यस्तरितं पयोनिधिम् ॥

Fast flow the turbid torrents, as they sweep  
 The shelving valleys to rejoin the deep :  
 Impetuous as the maid whom passion warms,  
 And drives impatient to her lover's arms,  
 Along they bound with unresisted force,  
 And banks and trees demolish in their course.

वासः कामादनिभृतकरेष्वाक्षिपत्सु प्रियेषु ॥  
 अर्चित्स्तुङ्गानभिमुखगतान् प्राय रत्नप्रदीपान्  
 हीमूढानां भवति विफलप्रेरणा चूर्णमुष्टिः ॥ ७० ॥

नेत्रा नीतास्ततगतिना ये विमानाग्रभूमी-  
 रालेख्यानां सजलकणिका दोषमुत्पाद्य सद्यः ॥  
 शङ्कास्पृष्टा इव जलमुचस्त्वाहशा यत्र जालै-

The bold presumption of her lover's hands  
 To cast aside the loosened vest, withstands ;  
 And, feeble to resist, bewildered turns  
 Where the rich lamp with lofty radiance burns ;  
 And vainly whelms it with a fragrant cloud  
 Of scented dust, in hope the light to shroud.

476

The gale that blows eternally their guide,  
 High over Alaká the clouds divide  
 In parted masses, like the issuing smoke  
 Of incense by the lattice-meshes broke :  
 Scattered they float, as if dispersed by fear,  
 Or conscious guilt spoke retribution near ;

480

484

## ANNOTATIONS.

Verse 478. Of scented dust.] She casts upon it a handful of Chúrná : which means not only any powdered or pounded substance, but especially aromatic powders ; which we may suppose to constitute part of an Indian lady's toilet, as they did in the last century of those of Europe, when the toilet of a belle was equipped

With patches, powder-box, pulvil, perfumes.

धूमोन्नारानुकृतिनिपुणा जर्जरा निष्पत्तनि ॥ ७१ ॥

यत्र स्त्रीणां प्रियतमभुजोच्छासितालिङ्गताना-  
मङ्गलानिं सुरतजनितां तनुजालावलम्बाः ॥  
तत्संरोधापगमविशदैः प्रेरिताश्चन्द्रपदै-  
र्यालुम्पन्ति स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥ ७२ ॥

मत्वा देवं धनपतिसखं यत्र साक्षात्वसन्तं

Their just award for showers that lately soiled  
Some painted floor, or gilded roof despoiled.

Ere yet thy coming yields opposing gloom,  
The moon's white rays the smiling night illume, 488  
And on the moon-gem concentrated fall,  
That hangs in woven nets in every hall ;  
Whence cooling dews upon the fair descend,  
And life renewed to languid nature lend. 492

What though while Śiva with the god of gold  
Delights a friendly intercourse to hold ;

ANNOTATIONS.

Verse 486. Some painted floor.] It is customary amongst the Hindus, upon festival occasions, to smooth and paint the ground on which worship is to be performed, or the assembly to be held. As this spot is generally in an open area within the walls of the house, a shower of rain is, of course very hostile to such decoration.

Verse 489. The moon-gem, or Chandrakānta (चन्द्रकान्त), which is supposed to absorb the rays of the moon, and to emit them again in the form of pure and cool moisture.

प्रायश्चापं न वहति भयान्मन्मथः षट्पदज्यम् ॥  
 सभूभङ्गप्रहितनयनैः कामिलस्येष्वमोघै-  
 स्तस्यारम्भदुलवनिताविभ्रमैरेव सिद्धः ॥ ७३ ॥  
 अचागारं धनपतिगृहादुत्तरेणास्मदीयं

The Lord of Love, remembering former woe,  
 Wields not in Alaká his bee-strung bow, 496  
 Yet still he triumphs: for each maid supplies  
 The fatal bow with love-inspiring eyes;  
 And wanton glances emulate the dart,  
 That speeds unerring to the beating heart. 500

Northward from where Kuvera holds his state,  
 Where Indra's bow surmounts the arching gate;

## ANNOTATIONS.

Verse 495. The Lord of Love, remembering former woe.] This alludes to the fate which befel the Hindu Cupid upon his assailing Síva, whom, at the desire of the gods, he inflamed with the love of Párvatí. Síva, in his wrath, reduced the little deity to ashes, by a flame from the eye in his forehead; and, although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy. The whole story is spiritedly told in Sir William Jones's Hymns to Camdeo and to Durgá.

Verse 499. And wanton glances emulate the dart.] The eye-darting arrows is an idea familiar to English poetry; as in these instances:

Her eye darted contagious fire. MILTON.

Her eyes carried darts of fire,  
 Feathered all with swift desire. GREENE'S "Never too late."

I mote perceive how in her glancing sight  
 Legions of loves with little wings did fly,  
 Darting their deadly arrows fiery bright. SPENSER. Sonnet 16.  
 And those love-darting eyes shall roll no more. POPE'S Elegy.

दूराळ्यस्यं सुरपतिधनुश्चारुणा तोरणेन ॥  
 यस्योद्याने कृतकतनयः कान्तया वर्जितो मे  
 हस्तप्राप्तवकनमितो बालमन्दारवृक्षः ॥ ७४ ॥

वापी चास्मिन् मरकतशिलावृक्षसोपानमार्गा  
 हैमैश्छन्ना कमलमुकुलैः स्त्रिग्धवैदूर्यनालैः ॥  
 यस्यात्तोये कृतवसतयो मानसं सन्निकृष्टं  
 न ध्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेष्य हंसाः ॥ ७५ ॥

Where on rich boughs the clustering flower depends,  
 And low to earth the tall Mandára bends ;  
 Pride of the grove, whose wants my fair supplies,  
 And nurtures like a child—my dwelling lies.

504

There is the fountain, emerald steps denote,  
 Where golden buds on stalks of coral float ;  
 And for whose limpid waves the Swans forsake,  
 Pleased at thy sight, the mount-encircled lake.

508

## ANNOTATIONS.

Verse 504. The tall Mandára.] The Coral-tree, *Erythrina Indica*.

Verse 506. And nurtures like a child.] Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the Hindus. It is very frequently expressed, and perhaps in few places with more beauty than in the drama of *Sakuntalá*, where, upon departing from the bower of her foster-father, she bids adieu to the plants she had carefully tended, and the orphan fawn she had reared. The whole of this scene must be read with pleasure; and may be classed with the departure of Goldsmith's village family from Auburn, and the farewell of Eve to the bowers of Paradise.

यस्यास्तीरे रचितशिखरः पेशलैरिन्द्रनीलैः  
 क्रीडाशैलः कनकाकद्लीवेष्टनः प्रेष्टणीयः ॥  
 मन्त्रेहिन्याः प्रिय इति सखे चेतसा कातरेण  
 प्रेष्टोपान्तस्फुरिततडितं त्वां तमेव स्मरामि ॥ ७६ ॥

रक्ताशोकश्वलकिशलयः केशरस्तत्र कान्तः  
 प्रत्यासन्नः कुरुवकवृतेर्माधवीमरणपस्य ॥

Soft from the pool ascends a shelving ground,

Where shades devoted to delight abound ;

512

Where the coerulean summit towers above

The golden circle of a plantain-grove :

Lamented haunts ! which now in thee I view,

As glittering lightnings girt thy base of blue.

516

See where the clustering Mádhavi entwines,

And bright Kuruvaka the wreath confines ;

Profuse, Ásoka sheds its radiant flower,

And budding Keśara adorns the bower :

520

#### ANNOTATIONS.

Verse 517. The Mádhavi entwines.] This Creeper (*Gærtnera racemosa*, or *Banisteria Bengalensis*) is often alluded to by the Poets, for its superior elegance, and the beauty of its red blossoms.

Verse 518. Kuruvaka is the crimson Amaranth. The Sanskrit name is also applied to a blue species of Barleria.

Verse 519. Profuse, Ásoka sheds its radiant flower.] Jonesia Ásoka ; speaking of which, Sir William Jones says, "The vegetable world scarcely exhibits a richer sight than an Ásoka-tree in full bloom.

Verse 520. And budding Keśara.] A tree yielding a strong-smelling flower (*Mimusops elengi*).

एकस्सख्यास्तव सह मया वामपादाभिलाषी  
 काङ्गन्यन्यो वदनमदिरां दोहदच्छन्नास्याः ॥ ७७ ॥

तन्मध्ये च स्फटिकफलका काञ्चनी वासयष्टि-  
 मूले बद्धा मणिभिरन्तिप्रौढवंशप्रकाशैः ॥  
 तालैश्शञ्जलयसुभगैः कान्तया नर्तितो मे  
 यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृद् वः ॥ ७८ ॥

These are my rivals ; for the one would greet,  
 As I would willingly, my charmer's feet ;  
 And, with my fondness, would the other sip  
 The grateful nectar of her honeyed lip.

524

A golden column, on a crystal base,  
 Begirt with jewels, rises o'er the place.  
 Here, when the evening twilight shades the skies,  
 The blue-necked Peacock to the summit flies,  
 And moves in graceful circles to the tone  
 My fair awakens from her tinkling zone.

528

## ANNOTATIONS.

Verse 521. These are my rivals, &c.] These allusions refer to some particular notions of the Hindus respecting the Keśara and Aśoka, which plants are said to blossom upon being touched respectively by the face or foot of a female : the story is, probably, originally poetical.

Verse 528. The blue-necked Peacock to the summit flies.] The wild Peacock, although it lays its nest upon the ground, is said, by Captain Williamson, to roost constantly on the loftiest trees.

Verse 530. My fair awakens from her tinkling zone.] A girdle of small bells (सुदृधरिटक) is a favourite Hindu ornament; also silver circles at the ankles and wrists, which emit a ringing noise as the wearer moves.

एभिस्साधो हृदयनिहितैर्लक्षणैर्लक्षयेथाः  
द्वारोपान्ते लिखितवपुष्वौ शङ्खपद्मौ च हृष्टा ॥

These be thy guides—and faithfully preserve  
The marks I give thee : or e'en more, observe,  
Where painted emblems holy wealth design,  
Kuvera's treasures—that abode is mine.

532

## ANNOTATIONS.

Ver. 534. Kuvera's treasures.] Thick with sparkling oriental gems

The portal shone.—

Paradise Lost, B. iii. 507.

For such Kuvera's nine treasures are sometimes supposed to be. Rámásrama, commenting upon Amara, thus enumerates them, from the Śabdáráváya :

पद्मो श्विर्या महापद्मः शङ्खो मक्ककच्छपो ।  
मुकुन्दनन्दनीलाश्च खर्वश्च निधयो नव ॥

“The Padma, Mahápadma, Śankha, Makara, Kachhapa, Mukunda, Nanda, Níla, and Kharva, are the nine Nidhis.” The Śabda Ratnávali also has the same reading. In Hema-chandra, and the Śabda Mála, कुन्द् is substituted for नन्द. Nidhi (निधि) is the generic name; but how it should be rendered into English, I am not prepared to say. Mr. Colebrooke calls the particular Nidhis, ‘auriferous gems.’ See his translation of the Amara Kosha. Some of the words bear the meanings of precious or holy things: thus, Padma is the Lotus; Śankha the shell or conch. Again, some of them imply large numbers; thus, Padma is 10,000 millions, and Mahápadma is 100,000 millions, &c.; but all of them are not received in either the one or the other acceptation. We may translate almost all into things: thus, a lotus, a large lotus, a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the Jainas. Níla refers only to colour; but Kharva, the ninth, means a dwarf. Mr. Kindersley, translating through the medium of the Tamul, has called eight of Kuvera's gems, the coral, pearl, cat's-eye, emerald, diamond, sapphire, ruby, and topaz. The ninth he leaves undetermined. In Dr. Hunter's Dictionary, I find one only of the nine in the Hindoo-stanee Language, نیلم or نیل مون Neelum or Neelmun, derived from نیلہ مہلی ‘a blue gem,’ and interpreted the Sapphire. پدما رنگ, Padma-colour, means a Ruby; and possibly the Padma may be the same: perhaps कच्छप, the tortoise, means tortoise-shell; and Makara may be an error for Maraka or Marakata, an Emerald, or it may imply the same stone from the green colour of a fish: these, however, are mere conjectures. Agreeably to the system of the Tantrikas, the Nidhis are personified,

मन्दच्छायं भवनमधुना मद्वियोगेन नूनं  
सूर्योपाये न खलु कमलं पुष्टिं स्वामभिख्याम् ॥ ७९ ॥

गत्वा सद्यः कलभतनुतां तत्परित्वाणहेतोः  
क्रीडाशैले प्रथमकथिते रम्यसानौ निषणः ॥  
अर्हस्यन्तर्भवनपतितां कर्तुमल्पाल्पभासं  
खद्योतालीविलसितनिभां विद्युतुन्मेषहृष्टिम् ॥ ८० ॥

Haply its honours are not now to boast,  
Dimmed by my fate, and in my exile lost.  
For when the sun withdraws his cheering rays,  
Faint are the charms the Kamala displays.

To those loved scenes repaired, that awful size,  
Like a young elephant, in haste disguise ;  
Lest terror seize my fair one, as thy form  
Hangs o'er the hillock, and portends the storm.  
Thence to the inner mansion bend thy sight,  
Diffusing round a mild and quivering light ;  
As when, through evening shades, soft flashes play  
Where the bright fire-fly wings his glittering way.

#### ANNOTATIONS.

personified, and upon certain occasions, as the worship of Lakshmí, the goddess of prosperity, &c., come in for a share of religious veneration. They have also their peculiar mantras, or mystical verses.

Verse 538. The Kamala is a name of the lotus.

Verse 546. Where the bright fire-fly wings his glittering way.] The fire-fly presents a very beautiful appearance, as its soft and twinkling light is contrasted with the deep shade of the bushes, in which it may be seen in great numbers during the wet season. The phæno-menon is common to the East and the West Indies; and it may be amusing to see the effect produced

## तन्वी श्यामा शिखरदशना पक्षविम्बाधरौष्टी

There, in the fane, a beauteous creature stands,  
The first best work of the Creator's hands ;

548

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produced by it on different persons and at different periods. Moore, meeting with it in America, writes some elegant stanzas on the subject; and adds to the lightness of his verse, the solidity of prose in the authority of this note :—“The lively and varying illumination with which these fire-flies light up the woods at night gives quite an idea of enchantment. Puis ces mouches se developpent de l'obscurité de ces arbres, et s'approchant de nous, nous les voyions sur les orangers voisins, qu'ils mettoient tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avoit ravie, &c.—L'Histoire Des Antilles.” See Moore's Odes and Epistles. We have now to hear the description of a Traveller of 1672, the learned and very devout Johannes Fryer, M.D.

“The next day, at twelve o'clock at noon, we struck into our old road at Moorbar, from whence, before, we were misguided: we packed hence by five in the afternoon, and left our burnt wood on the right-hand; but entered another, which made us better sport, deluding us with false flashes, that you would have thought the trees on a flame, and presently, as if untouched by fire, they retained their wonted verdure. The Coolies beheld the sight with horror and amazement, and were consulting to set me down and shift for themselves; whereof being informed, I cut two or three with my sword, and, by breathing a vein, let Shitan (the Devil) out, who was crept into their fancies; and led them, as they do a startling jade, to smell to what their wall-eyes represented amiss; where we found an host of flies, the subject both of our fear and wonder, which the sultry heat and moisture had generated into being, the certain prodromus of the ensuing rain, which followed us from the hills. This gave my thoughts the contemplation of that miraculous bush crowned with innocent flames that gave to Moses so pleasant and awful a prospect; the fire, that consumes every thing, seeming rather to dress than offend it.”

Verse 548. The first best work of the Creator's hands.] Literally, the first creation of Brahmá: and 'first' may refer to time, or to degree: it most probably here means 'best.' So Milton, speaking of Eve :

“Oh, Fairest of creation! last and best  
Of all God's works.”—

Paradise Lost, B. ix. 896.

We now enter upon perhaps the most pleasing part of this elegant little poem, the description of the Yaksha's wife. I may perhaps come under the denomination of those who, according to

मध्ये शामा चकितहरिणीप्रेक्षणा निम्ननाभिः ॥  
 श्रोणीभारादलसगमना स्तोकनमा स्तनाभ्यां  
 या तत्र स्याद्युवतिविषये सृष्टिराद्यैव धातुः ॥ ८१ ॥  
 तां जानीयाः परिमितकथां जीवितं मे द्वितीयं

Whose slender limbs inadequately bear  
 A full-orbed bosom, and a weight of care ;  
 Whose teeth like pearls, whose lips like Bimbas show,  
 And fawn-like eyes still tremble as they glow.

552

Lone as the widowed Chakraváki mourns,  
 Her faithful memory to her husband turns,

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to the illiberal and arrogant criticism of such a writer as a Mr. Pinkerton, prove, "That the climate of India, while it inflames the imagination, impairs the judgment;" when, standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens, either in classical or modern poetry, of more genuine tenderness or delicate feeling.

Verse 551. Whose lips like Bimbas show.] The Bimba (*Bryonia grandis*) bears a red fruit, to which the lip is very commonly compared.

Verse 553. The Chakraváki is the ruddy goose (*Anas Casarca*), more commonly known in India by the appellation, Brahmany Duck or Goose. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night. In the Hindoo-stanee Philology of Messrs. Gilchrist and Roebuck, an amusing account of the popular belief on this subject is thus given: "This bird, in the poetry of the Hindus, is their turtle-dove, for constancy and connubial affection; with the singular circumstance of the pair being doomed for ever to nocturnal separation, for having offended one of the Hindu divinities (Munis or Saints), whence,

" Chukwa chukuee do june in mut maro ko,e

" Ye mare kurtar ke ruen bichora ho,e.

" Mark Heaven's decree, and man forbear

" To aim thy shafts, or puny thunder

" At these poor fowls, a hapless pair,

" Who pass the lonely nights asunder.

" If

दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम् ॥  
 गाढोत्करणं गुरुषु दिवसेष्वेषु गच्छत्सु बालां  
 जातां मन्ये शिशिरमथितां पद्मिनीं वान्यरूपाम् ॥ ८२ ॥

And sad, and silent, shalt thou find my wife,  
 Half of my soul, and partner of my life,  
 Nipped by chill sorrow, as the flowers enfold  
 Their shrinking petals from the withering cold.

556

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“ If we believe popular tradition and assertions, the cause is so far confirmed by the effect “ observable in the conduct of these birds to the present day, who are said to occupy the “ opposite banks of a water or stream regularly every evening, and exclaim the live-long night “ to each other, thus :

“ Chuku,ee muen a,oon ? Nuheen nuheen chukwa.—  
 “ Chukwa muen a,oon ? Nuheen nuheen chuku,ee,  
 “ Say, shall I come, my dear, to thee ?  
 “ Ah no, indeed, that cannot be.—  
 “ But may I wing my love to you ?  
 “ Nay chuck, alas ! this will not do.”

Verse 556. Half of my soul, and partner of my life.] So MILTON :

Part of my soul, I seek thee ; and thee claim,  
 My other half.—

जीवितं से द्वितीयम्, “ My second existence,” are the words of the original ; and the other expression, “ my half,” is not more uncommon in Sanskrit than in Western poetry. Thus these tender, and, as Mrs. Malaprop thinks, profane expressions of endearment seem to have obtained a very extensive circulation. ‘ My life,’ ‘ my soul,’ are common to most of the European languages ; and the most frequent epithet by which a mistress is addressed in Persian or Hindooostanee, *جان*, is of a similar import. Amongst the Romans, ‘ vita’ and ‘ anima’ were used in the same manner, or even in the temperate warmth of friendship ; as Horace calls Virgil :

Animæ dimidium meæ !

Half of my soul !

And

नूनं तस्याः प्रबलरुदितोऽङ्गूननेवं प्रियाया  
 निश्वासानामशिशिरतया भिन्नवर्णाधरौष्म् ॥  
 हस्ते न्यस्तं मुखमसकलव्यक्ति लम्बालकत्वा-  
 दिन्दोदैन्यं तदनुसरणक्षिष्ठकान्तेर्विभर्ति ॥ ८३ ॥  
 आलोके ते निपतति पुरे सा बलिव्याकुला वा

---

I view her now ! Long weeping swells her eyes,  
 And those dear lips are dried by parching sighs.

560

Sad on her hand her pallid cheek declines,  
 And half unseen through veiling tresses shines ;  
 As when a darkling night the moon enshrouds,  
 A few faint rays break straggling through the Clouds.

564

Now at thy sight I mark fresh sorrows flow,  
 And sacred sacrifice augments her woe.

---

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And Propertius, addressing his Mistress, calls her his Life :

Æratas rumpam, mea Vita, catenas.

I'll burst, my Life, the brazen chains.

We may suppose the Romans derived these pretty words from the Greeks ; and indeed, as we learn from Juvenal, vi. 194, they were very fond of employing, though not in the most becoming manner, the original terms *Zωὴ καὶ ψυχὴ*, the English translation of which has been given at some length by Mrs. Tighe, in her poem of Psyche ; and, with some addition, by Lord Byron, in his Anglo-Greek song, the burthen of which is the old sentiment in a modern antique shape, or ' My Life, I love you,' in the *Zωὴ μον, σᾶς ἀγαπῶ*, of the Greek of the Morea.

Verse 566. And sacred sacrifice augments her woe.] Thus Laodameia to Protesilaus, in Ovid :

Thura damus lacrymamque super.

We offer incense up, and add our tears.

The

मत्सादृश्यं विरहतनुताभावगम्यं लिखन्ती ॥  
 पृच्छन्ती वा मधुरवचनां सारिकां पञ्चरस्थां  
 कच्चिन्नर्वुः स्मरसि निभृते त्वं हि तस्य प्रियेति ॥ ८४ ॥

I mark her now with Fancy's aid retrace  
 This wasted figure and this haggard face. 568

Now from her favourite bird she seeks relief,  
 And tells the tuneful Sáriká her grief ;  
 Mourns o'er the feather'd prisoner's kindred fate,  
 And fondly questions of its absent mate. 572

## ANNOTATIONS.

The Commentators, however, are not agreed how to interpret this passage in the original text, बलिचाकुला nor the expression निपत्ति पुरे, "She falls before thee": they seem, however, to conceive it means, that the approach of the Cloud reminding her of its being the period at which absent husbands usually return home, she recollects that the return of her own lord is proscribed; and therefore either falls in a swoon, or with excess of affliction. The sacrifice is to be performed to render the gods propitious, or it is a sacrifice called काकबलि, usually performed by women at the beginning of the rainy season. Some interpret पुरे "In the city," not "Before, in front."

Verse 570. The Sáriká (*Grakula religiosa*) is a small bird, better known by the name of Mainá. It is represented as a female, while the parrot is described as a male bird: and as these two have, in all Hindu tales, the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female. They are thus represented in the fourth story of that entertaining collection, the Buetal Pucheesee:

मैना बोली कि पुरुष अधर्मी पापी दग्गावाज़ स्वीहत्या करने वाले होते हैं। यिह सुनकर तोते ने कहा कि नारी भी दग्गावाज़ मूर्ठी बेवकुफ लालची हत्यारी होती है॥

Ladies have always been distinguished for maintaining pet animals; and the fancy seems to have been equally prevalent in the East and West, and in ancient or modern times. The Swallow of Lesbia, ' *Passer deliciae mee pueræ*', may rival the Sáriká of the wife of the Yaksha, and Bullfinch of Mrs. Throckmorton. See Cowper's Poems.

उत्सङ्गे वा मलिनवसने सौम्य निश्चिय वीणां  
 मन्त्रोचाङ्कं विरचितपदं गेयमुन्नातुकामा ॥  
 तन्त्रीराद्रा नयनसलिलैस्सारयित्वा कथच्च-

In vain the lute for harmony is strung,  
 And round the robe-neglected shoulder slung ;  
 And faltering accents strive to catch in vain  
 Our race's old commemorative strain : 576  
 The falling tear, that from reflection springs,  
 Corrodes incessantly the silvery strings ;  
 Recurring woe still pressing on the heart,  
 The skilful hand forgets its grateful art, 580

## ANNOTATIONS.

Verse 573. In vain the lute for harmony is strung.] The lute is here put for the Víná or Been, a stringed instrument of sacred origin, and high celebrity amongst the Hindus. In Bengal, however, players on this instrument are very rarely met with; and amongst the natives of this province, the English fiddle is its substitute. In the Játras, or dramatic performances still current amongst them, I have seen the entrance of Nárada, the traditional inventor of the Víná, bearing, in its stead, a violin. The Víná is much the most harmonious and scientific of all the Hindu instruments of music. A description of it may be found in the First Volume of the Asiatic Researches.

Verse 574. "Robe-neglected" is here put for मलिनवसने, 'dirty clothes.' So Laodameia says :

Et quâ possum squalore tuos imitare labores, &c.

And with my squalid vesture ape thy toils.

Verse 576. Our race's old commemorative strain.] "The verse made in honour of my kindred": a circumstance that points out some affinity to the songs of the ancient minstrels and family bards.

झूयो भूयस्त्वयमपि कृतां मूर्छनां विस्मरन्ती ॥ ८५ ॥

शेषान् मासान् गमनदिवसस्यापितस्यावधेष्वा  
विन्यस्यन्ती भुवि गणनया देहलीमुक्तपुष्पैः ॥  
संयोगं वा हृदयनिहितारभमासादयन्ती  
प्रायेणैते रमणविरहे द्युङ्गनानां विनोदाः ॥ ८६ ॥

सव्यापारामहनि न तथा पीडयेन्मद्वियोगः  
शङ्के राचौ गुरुतरशुचं निर्दिनोदां सखीं ते ॥  
मत्सन्देशैसुखयितुमलं पश्य साध्वीं निशीथे  
तामुन्निद्रामवनिशयनां सन्नवातायनस्यः ॥ ८७ ॥

And, idly wandering, strikes no measured tone,  
But wakes a sad wild warbling of its own.

At times, such solace animates her mind  
As widowed wives in cheerless absence find ;  
She counts the flowers, now faded on the floor,  
That graced with monthly piety the door.  
Thence reckons up the period, since from home,  
And far from her, was I compelled to roam ;  
And deeming, fond, my term of exile run,  
Conceives my homeward journey is begun.

584

588

## ANNOTATIONS.

Verse 586. That graced with monthly piety the door.] The Hindus pay a species of adoration to many inanimate objects. Amongst others, the door-way, or door-post, receives such homage as is rendered by hanging up a flower or a garland there once a month.

आधिकारामां विरहशयने सन्निकीर्णेकपार्श्वां  
 प्राचीमूले तनुमिव कलामात्रशेषां हिमांशोः ॥  
 नीता रात्रिः क्षणमिव मया सार्वमिच्छारतैर्या  
 तामेवोष्णैर्विरहजनितैरश्रुभिर्यापयन्तीम् ॥ ८८ ॥

निःश्वासेनाधरकिशलयक्षेशिना विक्षिपन्तीं  
 शुद्धत्वानात् परुषमलकं नूनमागराद्यस्त्रम् ॥  
 मत्संयोगः क्षणमपि भवेत् स्वप्नजो -पीतिनिद्रा-

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Lightened by tasks like these, the day proceeds ;  
 But much I dread a bitterer night succeeds, 592  
 When thou shalt view her on the earth's cold breast,  
 Or lonely couch of separation rest,  
 Disturbed by tears those pallid cheeks that burn,  
 And visions of her dearer half's return. 596  
 Now seeking sleep, a husband to restore ;  
 And waking now, his absence to deplore ;  
 Deprived of slumber by returning woes,  
 Or mocked by idle phantoms of repose ;  
 Till her slight form, consumed by ceaseless pain,  
 Shews like the moon, fast hastening to its wane.  
 Crisp from the purifying wave, her hair  
 Conceals the charms, no more her pleasing care ; 600  
 604

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## ANNOTATIONS.

Verse 591. In this, and some of the following passages, considerable liberty has been taken with the order of the original.

माकांक्षनीं नयनसलिलोत्पीडरुद्धावकाशाम् ॥ ८९ ॥

आद्ये बद्धा विरहदिवसे या शिखा दाम हित्वा  
शापस्यान्ते विगलितशुचा या मयोद्देष्टनीया ॥  
स्पर्शक्षिटामयमितनखेनासकृत् सारथनीं  
गरणाभोगात् कठिनविषमामेकवेणीं करेण ॥ ९० ॥

पादानिन्दोरमृतशिशिरान् जालमार्गप्रविष्टान्  
पूर्वप्रीत्या गतमभिमुखं सन्निवृत्तं तथैव ॥

And, with neglected nails, her fingers chase,  
Fatigued, the tresses wandering o'er her face.

Firm winds the fillet, as it first was wove,  
When fate relentless forced me from my love ;  
And never flowery wreaths, nor costly pearls,  
Must hope to decorate the fettered curls ;  
Loosed by no hand, until, the law divine  
Accomplished, that delighted hand is mine.

Dull as the flower when clouds through æther sweep,  
Not wholly waking, nor resigned to sleep,  
Her heavy eyelids languidly unclose  
To where the moon its silvery radiance throws

608

612

616

ANNOTATIONS.

Verse 607. Firm winds the fillet, as it first was wove.] The *Veni* is a braid into which the long hair of the Hindustani women is collected, when they have lost their husbands. The dancing-girls also wear their hair in this manner.

Verse 616. To where the moon.] The moon is supposed to be the reservoir of *amrita* or ambrosia, and to furnish the gods and manes with the supply. “ It is replenished from the sun,

चक्षुः खेदात् सलिलगुरुभिः पक्षमभिश्छादयन्तीं  
 साम्बे हीव स्थलकमलिनीं न प्रबुद्धां न सुप्ताम् ॥ ११ ॥

सा सन्ध्यास्ताभरणमबला कोमलं धारयन्ती  
 शश्योत्सङ्गे निहितमसकृदुःखदुःखेन गाचम् ॥  
 त्वामप्यश्रुं जललवमयं मोचयिष्यत्यवश्यं  
 प्रायः सर्वो भवति करुणावृत्तिराद्रान्तरात्मा ॥ १२ ॥

जाने सख्यास्तव मयि मनस्सभृतस्त्रेहमस्मा-  
 दित्यम्भूतां प्रथमविरहे तामहं तर्केयामि ॥

Mild through the chamber : once a welcome light ;  
 Avoided now, and hateful to her sight.

Those charms that glittering ornaments oppress,  
 Those restless slumbers that proclaim distress,  
 That slender figure worn by grief severe,  
 Shall surely gain thy sympathizing tear.  
 For the soft breast is swift to overflow,  
 In moist compassion, at the claims of woe.

620

The same fond wife as when compelled to part,  
 Her love was mine, I still possess her heart.  
 Her well-known faith this confidence affords,  
 Nor vain conceit suggests unmeaning words.

624

628

## ANNOTATIONS.

sun, during the fortnight of the increase. On the full moon, the gods adore that planet for one night; and for the first day, all of them, together with the Pitris and Rishis, drink one kalā or digit daily, until the ambrosia is exhausted." Váyu Purána.

वाचालं मां न खलु सुभगम्मन्यभावः करोति  
 प्रत्यक्षं ते निखिलमचिराङ्गातरुक्तं मया यत् ॥ ६३ ॥

रुद्धापाङ्गप्रसरमलकैरञ्जनस्तेहशून्यं  
 प्रत्यादेशादपि च मधुनो विस्मृतभूविलासम् ॥  
 त्वय्यासन्ने नयनमुपरि स्पन्दि शङ्के मृगास्या  
 मीनक्षोभाकुलकुवलयश्रीतुलामेष्यतीति ॥ ६४ ॥

वामश्वास्याः कररुहपैर्मुच्यमानो मरीयै-  
 मुक्ताजालं चिरविरचितं त्याजितो दैवगत्या ॥

No boaster I ! and time shall quickly teach,  
 With observation joined, how just my speech.

O'er her left limbs shall glad pulsations play,  
 And signs auspicious indicate the way ;  
 And like the lotus trembling on the tide,  
 While its deep roots the sportive fish divide,

632

## ANNOTATIONS.

Verse 631. O'er her left limbs shall glad pulsations play.] Palpitations in the left limbs, and a throbbing in the left eye, are here described as auspicious omens, when occurring in the female: in the male, the right side is the auspicious side, corresponding with the ideas of the Greeks, thus described by Potter:—

“ The third sort of internal omens were the Παλμοὶ or Παλμικὰ οἰωνίσματα, so called ἀπὸ τοῦ πάλλειν, ‘from palpitating.’ Such were the palpitations of the heart, the eye, or any of the muscles, called, in Latin, ‘saltationes,’ and βόμβος, or ‘a ringing in the ears,’ which in the right ear was a lucky omen: so also was the palpitation of the right eye, as Theocritus telleth us:

‘Αλλέται ὄφθαλμός μοι ὁ δεξιός.

My right eye twinkles.”

सभोगान्ते मम समुचितो हस्तसंवाहनानां  
 यास्यत्यूरुः कनककद्लीस्तभगौरश्वलत्वम् ॥ ९५ ॥

तस्मिन् काले जलद यदि सा लब्धनिद्रासुखा स्यात्  
 तत्रासीनः स्तनितविमुखो याममाचं सहेथाः ॥

मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथञ्चित्  
 सद्याः करण्डन्तभुजलताग्रन्थि गाढोपगूढम् ॥ ९६ ॥

तामुत्थाय स्वजलकणिकाशीतलेनानिलेन  
 प्रत्याश्वस्तां सममभिनवैर्जालकैर्मालतीनाम् ॥

विद्युत्कम्पस्तिमितनयनां त्वसनाथे गवाक्षे

So tremulous throbs the eye's enchanting ball,  
 Loose o'er whose lids neglected tresses fall.

Soothed by expected bliss, should gentle sleep  
 O'er her soft limbs and frame exhausted creep,  
 Delay thy tidings, and suspend thy flight,  
 And watch in silent patience through the night.

636

Withhold thy thunders, lest the awful sound  
 Her slumber banish, and her dreams confound ;  
 Where her fond arms, like winding shrubs, she flings  
 Around my neck, and to my bosom clings.

640

Behold her rising with the early morn,  
 Fair as the flower that opening buds adorn ;  
 And strive to animate her drooping mind  
 With cooling rain-drops and refreshing wind ;

648

Restrain thy lightnings, as her timid gaze  
 Shrinks from the bright intolerable blaze ;

वकुं धीरस्तनितवचनैर्मानिनीं प्रक्रमेयाः ॥ ९७ ॥  
 भर्तुर्मिंचं प्रियमविधवे विद्धि मामम्बुवाहं  
 तत्सन्देशान्मनसि निहितादागतं तत्समीपम् ॥  
 यो वृद्धानि त्वरयति पथि आम्यतां प्रोषितानां  
 मन्द्रस्त्रिग्दैर्घ्यनिभिरबलावेणिमोक्षोत्सुकानि ॥ ९८ ॥  
 इत्याख्याते पवनतनयं मैथिलीवोन्मुखी सा  
 त्वामुल्करणोच्चुसितहृदया वीक्ष्य सम्भाष्य चैवम् ॥

And murmuring softly, gentle sounds prepare,  
 With words like these to raise her from despair:—

652

‘ Oh, wife adored ! whose lord still lives for thee ;  
 ‘ Behold his friend and messenger in me ;  
 ‘ Who now approach thy beauteous presence, fraught  
 ‘ With many a tender and consoling thought !  
 ‘ Such tasks are mine :—where absent lovers stray,  
 ‘ I speed the wanderer lightly on his way ;  
 ‘ And, with my thunders, teach his lagging mind  
 ‘ New hopes the braid of absence to unbind.’

656

As beauteous Maithilí with glad surprise  
 Bent on the Son of air her opening eyes,  
 So my fair partner’s pleased uplifted gaze  
 Thy friendly presence with delight surveys.

660

664

## ANNOTATIONS.

Verse 660. ‘The braid of absence’ is the *Veṇī*: see Note on Verse 607.

Verse 661. Maithilí is a name of Sítá, derived from Mithilá, the place of her nativity, and the modern Tirhut. The allusion relates to the discovery of her in Lanká, by Ráma’s envoy, Hanumán, the Monkey chief, said to be the son of the Wind.

ओरथ्यस्मात् परमवहिता सौम्य सीमन्तिनीनां  
कान्तोदन्तः सुहृदपगतस्त्रिमात् किञ्चित्तूनः ॥ ११ ॥

तामायुष्मन् मम च वचनादात्मनश्चोपकर्तुं  
ब्रूया एवं तव सहचरो रामगिर्याश्रमस्थः ॥  
अव्यापनः कुशलमबले पृच्छति तां वियुक्तां

She smiles, she speaks, her misery foregoes,  
And deep attention on thy words bestows ;  
For such dear tidings happiness impart,  
Scarce less than mutual meeting to the heart.

668

Being, of years protracted, aid thy friend,  
And with my words thine own suggestions blend !  
Say thus : ' Thy lord o'er Ráma's mountain strays,  
' Nor cares but those of absence blight his days.  
' His only wish by me his friend to know,  
' If he is blest with health, that thou art so :

672

## ANNOTATIONS.

Verse 668. Scarce less than mutual meeting to the heart.] They have a proverb similar to this in the Hindustanee language, " A letter is half a meeting." The expression is common in the poetry of the Rekhta, and occurs thus in a Ghazal by Jirat :

کہتی ہیں کہ مکتوب بھی ہی نصف ملاقات

It also exists in the Arabic language ; and is thus given in one of the Exercises of Captain Lockett's Translation of the Mi'at Ámil, and the Sharah Mi'at Ámil, or an Arabic Grammar and Commentary :

المراسلاتُ كَمَا قِيلَ نُصُفُ المُلَاقَاتُ

" Correspondence, they say, is half an interview."

भूतानां हि क्षयिषु करणेष्वाद्यमाश्वास्यमेतत् ॥ १०० ॥

अङ्गेनाङ्गं सुतनु तनुना गाढतप्तेन तप्तं  
साश्रेणाश्रुदुतमविरतोल्करुदमुक्तरितेन ॥  
दीर्घोच्छासं समधिकतरोच्छासिना दूरवतीं  
सङ्कल्पैस्ते विशति विधिना वैरिणा रुद्धमार्गः ॥ १०१ ॥

शब्दाख्येयं यदपि किल ते यः सखीनां पुरस्तात्  
कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ॥

‘ For still this fear especially must wait

‘ On every creature of our passing state.

676

‘ What though to distance driven by wrath divine,

‘ Imagination joins his form with thine.

‘ Such as I view, is his emaciate frame ;

‘ Such his regrets ; his scorching pangs the same ;

680

‘ To every sigh of thine his sigh replies,

‘ And tears responsive trickle from his eyes.

‘ By thee unheard, by those bright eyes unseen,

‘ Since fate resists, and regions intervene,

684

‘ To me the message of his love consigned

‘ Pourtrays the sufferings of his constant mind.

#### ANNOTATIONS.

Verse 675. For still this fear especially must wait.] It is to be recollectcd here, that even these heavenly Beings are of a perishable nature, and subject to the infirmities of existence. The whole are swept away at each Mahá-pralaya, or destruction of the Universe,

Which, like the baseless fabric of a vision,  
Leaves not a wreck behind.

सो तिक्रान्तः श्रवणविषयं लोचनाभ्यामहश्य-  
स्त्वामुक्तण्ठाविरचितपदं मन्मुखेनेदमाह ॥ १०२ ॥

श्यामास्वङ्गं चकितहरिणीप्रेक्षिते हृषिपातान्  
गण्ठायं शशिनि शिखिनां वर्हभारेषु केशान् ॥  
उत्पश्यामि प्रतनुषु नदीवीचिषु भूविलासान्

‘ Oh ! where he present, fondly would he seek,  
 ‘ In secret whisper, that inviting cheek ; 688  
 ‘ Woo thee in close approach, his words to hear,  
 ‘ And breathe these tender accents in thine ear.’

“ Goddess beloved ! how vainly I explore  
 “ The world, to trace the semblance I adore. 692  
 “ Thy graceful form the flexible tendril shews,  
 “ And like thy locks the peacock’s plumage glows ;  
 “ Mild as thy cheeks, the moon’s new beams appear,  
 “ And those soft eyes adorn the timid deer ; 696

## ANNOTATIONS.

Verse 695. Mild as thy cheeks, the moon’s new beams appear.] Comparing a beautiful face to the moon has been supposed peculiar to Oriental Poets. Instances, however, may be found in English verse : perhaps that passage in Pope, where, speaking of an amiable female and the moon, he says, “ Serene in virgin modesty she shines,” may not be exactly in point, although the general idea is similar. Spenser, however, is sufficiently precise :

Her spacious forehead, like the clearest moon,  
 Whose full-grown orb begins now to be spent,  
 Largely displayed in native silver shone,  
 Giving wide room to beauty’s regiment.

हनौकस्यं क्वचिदपि न ते चरित साहश्यमस्ति ॥ १०३ ॥  
 त्वामालिख्य प्रणयकुपितां धातुरागैश्शिलाया-  
 मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ॥  
 अश्रैस्तावन्मुहुरूपचितैर्द्विरालुथते मे

“ In rippling brooks thy curling brows I see,

“ But only view combined these charms in thee.

“ E'en in these wilds our unrelenting fate

“ Proscribes the union, love and art create:

700

“ When, with the colours that the rock supplies,

“ O'er the rude stone thy pictured beauties rise,

“ Fain would I think, once more we fondly meet,

“ And seek to fall in homage at thy feet;—

704

#### ANNOTATIONS.

Verse 698. But only view combined these charms in thee.] This turn of the compliment, closely faithful to the original, conveys a high idea of the gallantry of a Hindu Bard; and as this gallantry cannot be the ten times repeated retail of romantic folly or chivalrous phrensy, it may be considered as the natural expression of unsophisticated tenderness. We have in these lines a complete description of beauty, agreeably to Hindu fancy; and I do not think the series of comparisons will much suffer by being contrasted with any similar series in classical or modern writers.

Verse 701. When, with the colours that the rock supplies.] “Having painted you with mineral colours” (धातुरागैः), that is, according to the Commentators, with ‘red chalk,’ &c. Our very limited acquaintance with the high land which is the scene of the Yaksha’s exile prevents our specifying the mineral substances which he may be supposed to have employed. The expression in the text, however, is one of many circumstances that render it probable that the mountains which run across the northernmost part of the Peninsula are rich in the objects of mineralogical inquiry. We know that copper mines have been discovered in the eastern extremity of them, the ore of which is very productive. The Sálagrám stones, or Ammonites, are found in the Narmadá; and the several kinds of Makshicas, a class of ores not yet

कूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥ १०४ ॥

धारासिक्तस्थलसुरभिणस्त्वन्मुखस्यास्य बाले  
दूरीभूतं प्रतनुमपि मां पञ्चवाणः क्षिणोति ॥

“ In vain ;—for envious tears my purpose blight,

“ And veil the lovely image from my sight.

“ Why should the god who wields the five-fold dart

“ Direct his shafts at this afflicted heart ;

708

## ANNOTATIONS.

yet investigated, are usually called नदीज and तापीज, or ‘River-born,’ and ‘Tapti-born,’ in reference to their being found in the course of the Tapti river.

Verse 707. Why should the god who wields the five-fold dart.] Kámadeva, the Hindu Cupid, is represented as the Eros of the Greeks, armed with a bow and arrows. These weapons are of peculiar construction, and most poetically formed. The bow is of sugar-cane ; the bow-string consists of a line of bees ; and the arrows are tipped each with a separate flower. The weapons and application of the allegory will be best explained by a verse in Sir William Jones's Hymn to this deity :

He bends the luscious cane, and twists the string,  
With bees how sweet, but, ah ! how keen their sting !  
He with five flowrets tips the ruthless darts,  
Which through five senses pierce enraptured hearts.  
Strong Chumpa, rich in odorous gold ;  
Warm Arka, nursed in heavenly mould ;  
Dry Nagesar, in silver smiling ;  
Hot Kriticum, our sense beguiling ;  
And last, to kindle fierce the scorching flame,  
Love shaft, which gods bright Bela name.

In the Romaunt of the Rose there is something of a similar allegory : Cupid is armed with “ ten brode arrows ;” of which, “ five were shaven well and dight,” and of a nature to produce virtuous attachment ; while the other five, “ also black as fiend in hell,” were ‘Pride,’ ‘Villaine,’ &c., and of pernicious properties.

घर्मान्ते स्मिन् विगणय कथं वासरणि ब्रजेयु-  
 दिक्संसक्तप्रवित्तधनव्यस्तसूर्यातपानि ॥ १०५ ॥  
 मामाकाशप्रणिहितभुजं निर्दयाश्वेषहेतो-  
 र्लब्धायास्ते कथमपि मया स्वप्रसन्दर्शनेषु ॥  
 पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां  
 मुक्तास्थूलास्तरुकिशलयेष्वश्रुलेशाः पतन्ति ॥ १०६ ॥  
 भित्त्वा सद्यः किशलयपुटान् देवदारुदुमाणां  
 ये तत्क्षीरसुतिसुरभयो दक्षिणेन प्रवृत्ताः ॥

“ Nor spare to agonize an aching breast,

“ By sultry suns and banishment oppressed ?

“ Oh, that these heavy hours would swiftly fly,

“ And lead a happier fate, and milder sky !

712

“ Believe me, dearest, that my doom severe

“ Obtains from heavenly eyes the frequent tear ;

“ And where the spirits of these groves attend

“ The pitying drops in pearly showers descend,

716

“ As oft in sleep they mark my outstretched arms,

“ That clasp in blissful dreams thy fancied charms,

“ Play through the air, and fold in fond embrace

“ Impassive matter and etherial space.

720

“ Soft and delightful to my senses blows

“ The breeze that southward wafts Himálaya’s snows,

ANNOTATIONS.

Verse 715. And where the spirits of these groves attend.] Sthalí Devatás are, literally, ‘the deities of the soil ;’ so completely has Hindu, like Grecian faith, peopled inanimate nature.

आलिङ्गने गुणवति मया ते तुषारादिवाताः  
 पूर्वं सृष्टं यदि किल भवेदङ्गमेभिस्तवेति ॥ १०७ ॥

सङ्ग्लिषेत शशमिव कथं दीर्घयामा चियामा  
 सर्वावस्थास्वहरपि कथं मन्दमन्दातपं स्यात् ॥  
 इत्थं चेतश्चदुलनयने दुर्लभप्रार्थनं मे  
 गाढोषणाभिः कृतमशरणं त्वद्वियोगव्यथाभिः ॥ १०८ ॥

नन्वात्मानं बहु विगणयन्नात्मना नावलम्बे  
 तत् कल्याणि त्वमपि सुतरां मा गमः कातरत्वम् ॥

“ And rich impregnated with gums divine, 724  
 “ Exuding fragrant from the shattered pine,  
 “ Diffuses sweets to all, but most to me ;—  
 “ Has it not touched ? does it not breathe of thee ?  
 “ What are my tasks ?—to speed the lagging night,  
 “ And urge impatiently the rising light : 728  
 “ The light returned, I sicken at the ray,  
 “ And shun as eagerly the shining day :  
 “ Vain are my labours in this lonely state ;  
 “ But fate proscribes, and we must bow to fate. 732  
 “ Let then my firmness save thee from despair,  
 “ Who trust myself, nor sink beneath my care :

## ANNOTATIONS.

Verse 733. [Let then my firmness save thee from despair.] We are scarcely prepared for this sudden fortitude of the Yaksha ; but it is not by any means unnatural. The task of consoling partners in affliction necessarily diverts the mind from its own distress.

Reference

कस्यात्यनं सुखमुपगतं दुःखमेकान्ततो वा  
नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥ १०९ ॥

“ Trust to futurity ; for still we view

“ The always wretched, always blest, are few :

736

“ Life like a wheel's revolving orb, turns round,

“ Now whirled in air, now dragged along the ground.

ANNOTATIONS.

Reference to the principle is very frequent in the writings of the Hindus. The Átmana Bodha, or 'Knowledge of Spirit,' a small treatise which contains the ethical part of the Vedanta philosophy, and which has been translated and published by Dr. Taylor, concludes with this stanza :—

दिग्देशकालाद्यनपेत्य सर्वगं  
शीतादिह्वित्यसुखं निरञ्जनम् ।  
यः स्वात्मतीर्थं व्रजते विनिष्क्रियः  
सः सर्ववित् सर्वैर्गतो न्मृतो भवेत्

“ He who has made the pilgrimage of his own spirit, a pilgrimage in which there is no concern respecting situation, place, or time ; which is everywhere ; in which neither cold nor heat are experienced ; which bestows perpetual happiness and freedom from sorrow ; he is without action, knows all things, pervades all things, and obtains eternal beatitude.”

A fine passage inculcating the same feeling occurs in Menu ; ch. viii. 84, where the legislator exhorts a witness to speak the truth :—

आत्मैव स्वात्मनः साक्षी गतिरात्मा तथात्मनः ।  
मा वस्त्याः स्वात्मनानं नृणां साक्षिणमुन्नम् ॥

“ The soul itself is its own witness ; the soul itself is its own refuge : offend not thy conscious soul, the supreme internal witness of men.” Sir WILLIAM JONES'S Translation.

Verse 737.] Plutarch, in his 'Consolation to Apollonius,' has a similar idea, in similar words :

Τροχοῦ [γὰρ] περιστείχοντος, ἄλλοθ' ἡ τέρα  
Ἄψις ὑπερθε γίγνετ', ἄλλοθ' ἡ τέρα.

The wheel of Life is ever on the round,  
While one side's up, the other's on the ground.

शापान्तो मे भुजगशयनादुन्थिते शारङ्गपाणौ  
 मासानेतान् गमय चतुरो लोचने मीलयिता ॥  
 पश्चादावां विरहगुणितं तं तमात्माभिलाषं  
 निर्वेष्यावः परिणतशरच्चन्द्रिकासु द्यपासु ॥ ११० ॥  
 भूयश्वापि त्वमसि शयने कण्ठलग्ना पुरा मे  
 निद्रां गत्वा किमपि स्तृती सत्वरं विप्रबुद्धा ॥  
 सान्तर्हासं कथितमसकृत् पृच्छतश्च त्वया मे

“ When from his serpent couch, that swims the deep,

“ Sárangí rises from celestial sleep ;

740

“ When four more months, unmarked, have run their course ;

“ To us all gloom—the curse has lost its force :

“ The grief from separation born expires,

“ And Autumn’s nights reward our chaste desires.

744

“ Once more I view thee, as mine eyes unclose,

“ Laid by my side, and lulled by soft repose ;

“ And now I mark thee startle from thy sleep,

“ Loose thy enfolding arms, and wake to weep :

748

“ My anxious love long vainly seeks reply ;

“ Till, as the smile relumes that lucid eye,

## ANNOTATIONS.

Verse 740. The serpent couch is the great snake Ananta, upon which Vish्नु, or, as he is here called, the Holder of the bow Sárnga (the horn-bow), reclines, during four months, from the 11th of Aśhárha to the 11th of Kartik; or, as it has occurred in 1813 (the year in which the first edition was printed), from the 23d of June to the 26th of October. The sleep of Vish्नु, during the four months of the periodical rains in Hindustan, seems to bear an emblematical relation to that season. It has been compared to the Egyptian Hieroglyphical account of the sleep of Horus, typical of the annual overflow of the Nile, by the late Mr. Paterson, in his ingenious Essay on the Origin of the Hindu Religion. Asiatic Researches, vol. viii.

हृष्टस्वप्ने कितव रमयन् कामपि त्वं मयेति ॥ १११ ॥

एतस्मान्मां कुशलिनमभिज्ञानदानाद्विदित्वा  
मा कौलीनादसितनयने मय्यविश्वासिनी भूः ॥  
स्तेहानाहुः किमपि विरहव्यापदत्ते ह्यभोग्या  
हृष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥ ११२ ॥

कच्चित् सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे  
प्रत्यादेशन्न खलु भवतो धीरतां तर्केयामि ॥

“ Thy arch avowal owns, that jealous fear

“ Affrighted slumber, and aroused the tear.

752

“ While thus, O goddess with the dark black eyes !

“ My fond assurance confidence supplies,

“ Let not the tales that idle tatlers bear,

“ Subvert thy faith, nor teach thee to despair.

756

“ True love, no time nor distance can destroy ;

“ And, independent of all present joy,

“ It grows in absence, as renewed delight,

“ Some dear memorials, some loved lines excite.”

760

Such, vast Dispenser of the dews of heaven !

Such is my suit, and such thy promise given :

Fearless, upon thy friendship I rely,

Nor ask that promise, nor expect reply.

761

ANNOTATIONS.

Verse 764. [Nor ask that promise nor expect reply.] We cannot help pausing here, to remark the ingenuity of the Poet in the conduct of his work. He sets out with excusing the apparent absurdity of the Yaksha's addressing himself to a Cloud as to a rational being, by

निश्चन्द्रोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः  
 प्रत्युक्तं हि प्रणयिषु सतामीस्तार्थक्रियैव ॥ ११३ ॥  
 आश्वास्यैनां प्रथमविरहाद्यप्रशोकां सखीं मे  
 शैलादस्मात् चिण्यनवृषोत्खातकूटान्विवृतः ॥  
 साभिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि  
 प्रातः कुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥ ११४ ॥

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To thee the thirsty Chátakas complain ;  
 Thy only answer is the falling rain :  
 And still such answer from the good proceeds,  
 Who grant our wishes, not in words, but deeds. 768

Thy task performed, consoled the mourner's mind,  
 Haste thy return these solitudes to find :  
 Soar from the mountain, whose exalted brow  
 The horns of Siva's bull majestic plough, 772  
 And, hither speeding, to my sorrowing heart,  
 Shrunk like the bud at dawn, relief impart,

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## ANNOTATIONS.

introducing a pleasing and natural sentiment: see Verse 32. The Cloud has now received his charge; and something is expected by way of reply, expressive either of refusal or assent. To have given the Cloud any thing like the faculty of speech, would have been straining probability overmuch; and we see in the above lines with what neatness Kálidása has extricated himself from the dilemma.

Verse 773. Thus Ovid, in his *Tristia* :—

Prospera sic vobis maneat Fortuna, nec unquam,  
 Contacti simili sorte, rogetis opem.  
 So may on thee propitious fortune wait,  
 Nor may'st thou need such aid, nor mourn so sad a fate !

एतत्कृत्वा प्रियसमुचितं प्रार्थनं चेतसो मे  
 सौहर्द्दाद्वा विधुर इति वा मथ्यनुक्रोशबुद्धा ॥  
 इष्टान् देशान् विचर जलद प्रावृषा सभृतश्ची-  
 र्मा भूदेवं क्वचिदपि न ते विद्युता विप्रयोगः ॥ ११५ ॥

श्रुत्वा वार्तां जलदकथितां तां धनेशोऽपि सद्यः  
 शापस्यान्तं सदयहृदयस्संविधायास्तकोपः ॥  
 संयोज्यैतौ विगलितशुचौ दम्पती हृष्टचित्तौ  
 भोगानिष्टानविरतसुखं भोजयामास शश्वत् ॥ ११६ ॥

॥ इति श्रीकालीदासविरचितं मेघदूताभिधं महाकाव्यं सम्पूर्णम् ॥

With welcome news my woes tumultuous still,

And all my wishes tenderly fulfil !

776

Then, to whatever scenes invite thy way,

Waft thy rich stores, and grateful glooms convey ;

And ne'er may destiny, like mine, divide

Thy brilliant spouse, the lightning, from thy side !

780

This said, he ceased :—the messenger of air

Conveyed to Alaká his wild despair.

The god of wealth, relenting, learnt his state,

And swift curtailed the limit of his fate ;

784

Removed the curse, restored him to his wife,

And blest with ceaseless joy their everlasting life.

THE END.

A

## VOCABULARY

(SANSKRIT AND ENGLISH)

OF THE

WORDS WHICH OCCUR IN THE FOREGOING PAGES.

AN EXPLANATION  
OF THE  
ABBREVIATIONS USED IN THIS VOCABULARY.

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<i>adj.</i>	... adjective.	<i>p. p.</i>	... past, or passive participle.
<i>adv.</i>	... adverb.	<i>par.</i>	... parasmai-pada.
<i>agt.</i>	... a noun of agency, or verbal adjective.	<i>pass.</i>	... passive voice.
<i>ātm.</i>	... ātmane-pada.	<i>pl.</i>	... plural.
<i>cl.</i>	... class, or conjugation.	<i>pot.</i>	... potential.
<i>comp.</i>	... composition.	<i>pres.</i>	... present.
<i>compar.</i>	... comparative.	<i>pres. p.</i>	... present participle.
<i>du.</i>	... dual.	<i>pret.</i>	... preterite.
<i>ep.</i>	... epithet, consisting for the most part of two or more words, and generally referrible to that class of compounds called <i>Bahuvrīhi</i> .	<i>prep.</i>	... preposition.
<i>f.</i>	... feminine.	<i>pron.</i>	... pronoun.
<i>fut.</i>	... future.	<i>pronom.</i>	... pronominal.
<i>fut. p. p.</i>	... future passive participle.	<i>rel.</i>	... relative.
<i>imp.</i>	... imperative.	<i>s.</i>	... substantive.
<i>ind.</i>	... indeclinable.	<i>sin.</i>	... singular.
<i>ind. p. p.</i>	... indeclinable preter-participle.	<i>1 c.</i>	... 1st case, or nominative.
<i>indef.</i>	... indefinite.	<i>2 c.</i>	... 2d case, or accusative.
<i>m.</i>	... masculine.	<i>3 c.</i>	... 3d case, or instrumental.
<i>m. f.</i>	... masculine and feminine.	<i>4 c.</i>	... 4th case, or dative.
<i>m. n.</i>	... masculine and neuter.	<i>5 c.</i>	... 5th case, or ablative.
<i>n.</i>	... neuter.	<i>6 c.</i>	... 6th case, or genitive.
<i>p.</i>	... participle.	<i>7 c.</i>	... 7th case, or locative.
		<i>8 c.</i>	... 8th case, or vocative.
		<i>1 cl.</i>	... 1st class, or conjugation.
		<i>2 cl.</i>	... 2d class, &c,

## VOCABULARY, SANSKRIT AND ENGLISH.

### अ

अंश *s. m.* The shoulder.

अंशुक *s. n.* A leaf. अंशुकानि 2 *c. pl.*

अकरोत् 1 *pret. par.* of कृ 8 *cl.* Make.

अक्षत् *p. p.* (of अग्नि with अ) Unbroken. अक्षतैः 3 *c. pl. n.*

अग्नि *s. m.* Fire, heat. अग्निः 1 *c. sin.*  
अग्निम् 2 *c. sin.*

अग्नि *s. n.* Top, summit, upper part, point, tip.  
अग्नात् 5 *c. sin.* अग्नायि 1 *c. pl. adj.* First, early. Chief, principal. Excellent, best.

अङ्क *s. n.* A mark, sign, note. अङ्कात् 5 *c. sin.*

अङ्कित् *p. p.* (of अङ्कि) Marked, impressed.  
अङ्कितम् 2 *c. sin. m.* अङ्कितेषु 7 *c. pl. n.*

अङ्ग *s. n.* The body. A limb, member. अङ्गम् 1 or 2 *c. sin.* अङ्गेन 3 *c. sin.* अङ्गे 7 *c. sin.*

अङ्गना *s. f.* A woman. अङ्गनाभिः 3 *c. pl.*  
अङ्गनानाम् 6 *c. pl.*

अचल *s. m.* A mountain. अचलः 1 *c. sin.*  
अचलम् 2 *c. sin.*

अचिरात् *ind.* Shortly, in a little while.

अचेतन *adj.* Inanimate. अचेतनेषु 7 *c. pl. m. or n.*

अच्छ *adj.* Clear, transparent.

अजिन *s. n.* Skin, hide.

अज्ञन *s. n.* Collyrium, antimony, applied to the eyelashes to darken and improve them: a universal article of the Eastern toilet.

अद्भुत *s. m.* A loud laugh in which the teeth

are all displayed. अद्भुतः 1 *c. sin.*

अतस् *ind.* Hence, on this account, therefore.

अति *prep.* Beyond, over. Very.

अतिक्रम्य *ind. p. p.* of क्रम् Pass, with अति Beyond. अतिक्रान्त् *p. p.* Gone beyond. अतिक्रान्तः 1 *c. sin. m.*

अतितरम् *ind.* Much, excessively, exceedingly.

अतिथि *s. m.* A guest. अतिथिः 1 *c. sin.*

अतीत *p. p.* (of इ) Go with अति Beyond,) Passed over, gone beyond. —स्य 6 *c. sin. m.*  
अत्यन्त *adj.* Endless, uninterrupted. अत्यन्तम् 1 *c. sin. n.*

अत्यादित्य *adj.* Sun-surpassing, excelling the sun in brightness. अत्यादित्यम् 1 *c. sin. n.*

अत्र *ind.* Here.

अदृश्य *fut. p. p.* (of दृश्य with अ) Not to be seen.  
अदृश्यः 1 *c. sin. m.*

अद्वि *s. m.* A mountain. अद्वे: 6 *c. sin.* अद्वै 7 *c. sin.*

अद्विमहणगुरुभिः 3 *c. pl. n. ep. of गर्जितैः* (Augmented by the echoes of the mountain.)

अधम *adj.* Low, worthless. अधमे 7 *c. sin. m.*

अधर *s. m.* The lower lip. अधरैष्ट The lower and upper lip, the lips.

अधस् *ind.* Down, downwards, below, beneath.

अधि *prep.* On, over, above, upon.

अधिक *adj.* Exceeding, excessive.

अधिकार *s. m.* Charge, office, post of authority.

अधिगुण *adj.* Excellent, virtuous, worthy.  
 अधिगुणे 7 *c. sin. m.*

अधिवसे: *pot. par. of वस 1 cl.* Dwell, with अधि Settle, sit or perch upon.

अधीन *adj.* Dependent.

अधुना *ind.* Now, at present.

अध्यास्ते *pres. átm. of आस 2 cl.* Sit, with अधि.

अध्यन् *s. m.* A road.

अध्यग्रमविनयने *ep. of शृङ्खे.*

अन् *ind.* No, not, *un, in.*

अनतिग्रौढवंशप्रकाशै: *ep. of मणिभिः.*

अनपेत्य *ind. p. p. (of ईश्य See, with अप and अन.)* Not regarding; irrespective of.

अनभिज्ञ *adj.* Ignorant, unacquainted with. अनभिज्ञैः 3 *c. pl. n.*

अनभिलुप्तिज्यायाताङ्कात् *ep. of मणिवन्धनात्.*

अनल्प *adj.* Not a little.

अनिभृत *adj.* Bold, immodest.

अनिभृतकेषु *ep. of प्रियेषु.*

अनिर्मल *adj.* Impure, turbid. अनिर्मलैः 3 *c. pl. n.*

अनिल *s. m.* Wind, breeze. अनिलः 1 *c. sin.* अनिलेन 3 *c. sin.* अनिलैः 3 *c. pl.*

अनु *prep.* After, like. Along.

अनुकञ्चम् *ind.* Along the bank.

अनुकनखलम् *ind.* After Kanakhala.

अनुकूल *adj.* Favourable, propitious, kindly disposed, friendly. अनुकूलः 1 *c. sin. m.*

अनुकृति *s. f.* Imitation.

अनुक्रोश *s. m.* Tenderness, compassion.

अनुग *agt.* Following; settling upon.

अनुचर *s. m.* A follower, a servant. अनुचरः 1 *c. sin.*

अनुरूप *adj.* Fit, suitable. अनुरूपम् 2 *c. sin. m.*

अनुविद्ध *p. p. (of विद्ध Pierce, with अनु) Set, studded, interlaced, ornamented.* अनुविद्धम् 1 *c. sin. n.*

अनुसर *imp. par. of सृ 1 cl. Go, with अनु Follow, pursue, move onwards.* अनुसरेः *pot.*

अनुसरण *s. n.* Interposal, interposition, intervention.

अन्त *s. m.* End, close, period, termination. अन्तः 1 *c. sin.* अन्तम् 2 *c. sin.* अन्ते 7 *c. sin.*

अन्तःशुद्ध *p. p. (of शुद्ध with अन्तर्)* Pure within, purified inwardly. अन्तःशुद्धः 1 *c. sin. m.*

अन्तर् *and before certain consonants* अन्तः or अन्तस् *ind.* Within.

अन्तर् *s. n.* Interval, intermediate space. अन्तरम् 1 *c. sin.*

अन्तरात्मन् *s. m.* The internal feelings, the heart or mind. अन्तरात्मा 1 *c. sin.*

अन्तर्भवन *s. n.* An inner apartment, the interior of a building.

अन्तर्वाप्त्यः *ep. of अनुचरः* (Suppressing his tears).

अन्तस्ताप *s. m.* Inward heat, burning pain or sorrow. अन्तस्तापात् 5 *c. sin.*

अन्तस्तोपम् *ep. of त्वाम्.*

अन्तस्तारम् *ep. of त्वाम्.*

अन्य *pronom.* Other, another. अन्यः 1 *c. sin. m.* अन्यस्तिन् 7 *c. sin. m.*

अन्यथा *ind.* Otherwise.

अन्यथावृत्तिः *ep. of चेतः* (Altered, disturbed, subject to strong emotion).

अन्यरूप *adj.* Changed, altered. —तम् 2 *c. sin. f.*

अन्वित *p. p. (of इ Go, with अनु After)* Possessed. अन्वितानाम् 6 *c. pl. m.*

अप् *s. f. pl. only, Water.* अपाम् 6 *c.*

अप् *prep.* Off, from, away.

अपगम *s. m.* Departure, removal.

अपनयन *s. n.* A taking away, a removing.

अपरिगणयत् *pres. p. par. of गण 10 cl.* Reckon, count, calculate, with परि and अ. —यन् 1 *c. sin. m.*

अपाङ्ग *s. n.* The outer corner of the eye.  
 अपाङ्गम् 1 or 2 *c. sin.* अपाङ्गैः 3 *c. pl.*  
 अपाङ्गप्रसर *s. m.* A side-glance, a leer.  
 अपाय *s. m.* Departure, withdrawal, disappearance. अपाये 7 *c. sin.*  
 अपि *ind.* Even, though, although. Also. Assuredly. Happily. *It sometimes implies, Earnest interrogation or inquiry. An expletive.*  
 अपेक्षा *s. f.* Regard, consideration. अपेक्षया 3 *c. sin.*  
 अप्रतीकार *adj.* Unresisting. —रम् 2 *c. sin. m.*  
 अबल *adj.* Weak, feeble.  
 अबला *s. f.* A woman. A wife. अबले 8 *c. sin.*  
 अभाव *s. m.* Non-existence, want, absence. अभावे 7 *c. sin.*  
 अभि *prep.* Over, above, upon. Against, before.  
 अभिल्या *s. f.* Beauty. Brilliancy. —रम् 2 *c. sin.*  
 अभिगम *s. m.* A visit. अभिगमम् 2 *c. sin.*  
 अभिज्ञान *s. n.* A mark, sign, signal, or token whereby a thing or person is known.  
 अभिधा *s. f.* Name, title.  
 अभिनव *adj.* New, young. अभिनवैः 3 *c. pl. n.*  
 अभिमत *p. p. (of मन with अभि)* Wished, desired, approved, liked, relished.  
 अभिमतरसाम् *ep. of हालाम्.*  
 अभिमुख *adj.* Fronting. अभिमुखम् 1 *c. sin. n.* used adverbially, Facing, fronting, towards. अभिमुखगत Opposite, over against.  
 अभिरम *adj.* Beautiful. अभिरमा 1 *c. sin. f.*  
 अभिलाघन् *agt.* Desirous, covetous, greedy. अभिलाघी 1 *c. sin. m.*  
 अभिलीन *p. p. (of ली with अभि)* Embraced; embracing; shrouding. अभिलीनः 1 *c. sin. m.*  
 अभिलुलित *p. p. (of लुल � Shake, with अभि)* Playful, sportive, unsteady.

अभूत् 3 *pret. par. of भू Be.*  
 अभोग्य *fut. p. p. (of भुज Enjoy, with अ)* Not to be enjoyed. अभोग्याः 1 *c. pl. m.*  
 अभ्यन्तर *s. n.* Inner part, middle. —रम् 2 *c. sin.*  
 अभ्यषिच्चत् 1 *pret. par. of पिच 6 cl.* Sprinkle, with अभि.  
 अभ्यसूय *adj.* Angry, vexed, impatient. अभ्यसूयः 1 *c. sin. m.*  
 अभ्युद्यत *p. p. (of यम Restrain, with उत् and अभि)* Prepared, exerting one's self. अभ्युद्यतस्य 6 *c. sin. m.*  
 अभ्युपेत *p. p. (of इ Go, with उप and अभि)* Promised, agreed.  
 अभ्युपेतार्थकृत्याः 1 *c. pl. m.* Pledged to the fulfilment of a request.  
 अध्येति *pres. par. of इ 2 cl. Go, with अभि* Before. यावत् अध्येति न यनविषयम् भातुः may signify, As long as the sun continues in sight, i.e. until sunset; or, until the sun comes into sight, i.e. until sunrise.  
 अभि *s. n.* A cloud.  
 अभंलिह *agt.* Cloud-licking; who or what touches or sweeps the clouds.  
 अभंलिहामाः *ep. of प्रासादाः.*  
 अमर *s. m.* A deity, an immortal.  
 अमरमिथुनप्रेष्टरीयाम् *ep. of अवस्थाम्.*  
 अमृम् 2 *c. sin. m. (of अदम् pron.)* This, that.  
 अमृत *adj.* Immortal. अमृतः 1 *c. sin. m. s. n.* Ambrosia, nectar, the liquor of immortality.  
 अमोघ *adj.* Not vain or fruitless, effectual. अमोघैः 3 *c. pl. m.*  
 अमृ *s. n.* Water.  
 असुवाह *s. m.* A cloud. असुवाहम् 2 *c. sin.*  
 अम्भस् *s. n.* Water. अम्भः 2 *c. sin.*  
 अभोज *s. n.* A lotus.  
 अभोवित्तुमहारम्भसान् *ep. of चातकान्.*

अयम् 1 c. sin. m. (of इदम् pron.) This.

अयमित् p. p. (of यम् caus. form with अ) Untrimmed, unpaired, unclipped.

अयमितनखेन ep. of करेण.

अरण्य s. n. A forest. अरण्येषु 7 c. pl.

अर्घ s. m. An oblation of various ingredients to a god or Brahman. अर्घाय 4 c. sin.

अर्घी s. n. A respectful oblation to gods or venerable men. अर्घीम् 1 c. sin.

अर्चिस् s. m. A flame.

अर्थ s. m. Thing, affair, matter, object. Subject matter. Request, suit. अर्थः 1 c. sin. अर्थाः 1 c. pl.

अर्थम् ind. For, for the sake, on account.

अर्थित् s. n. Supplication, entreaty, the condition of a suppliant. अर्थित्वम् 2 c. sin.

अर्द्ध s. n. Half.

अर्द्धेन्दु s. m. A half moon, a crescent.

अर्द्धेन्दुमौलि s. m. Siva, the god whose diadem is a half moon. अर्द्धेन्दुमौले: 6 c. sin.

अर्हसि pres. par. (of अहि 1 cl. Deserve) Thou oughtest, or must. Wilt thou?

अलुक् s. m. n. A curl, lock, tress. अलुकम् 1 or 2 c. sin. अलुकैः 3 c. pl.

अलुकत्व s. n. The state of a curl or tress. अलुकत्वात् 5 c. sin.

अलुका s. f. Name of a city, the capital of Kûvera. अलुकाम् 2 c. sin.

अलुकान् s. m. A ringlet, the end of a curl.

अलङ्घ्य fut p. p. (of लघि with अ) Unsurmountable. अलङ्घ्यम् 2 c. sin. m.

अलम् ind. Enough, sufficient, able, competent, adequate, equal to; sufficiently, thoroughly.

अलस् adj. Lazy, sluggish, slow, tardy.

अल्पात्म adj. Very little.

अल्पात्मभासम् ep. of हर्षिम्.

अव prep. Down.

अवकाश s. m. Opportunity, means, occasion.

अवकीर्णी p. p. (of कृ with अव) Scattered.

अवकीर्णान् 2 c. pl. m.

अवतीर्णी p. p. (of त् with अव) Descended.

अवतीर्णाम् 2 c. sin. f.

अवधि s. m. Period, term, time. अवधेः 6 c. sin.

अवधूत p. p. (of धू with अव) Shaken, waved, brandished. अवधूतैः 3 c. pl. n.

अवनत् p. p. (of णम् with अव) Bending, stooping, bowed. अवनते 7 c. sin. m.

अवनि s. f. The earth, the ground.

अवनिशयनाम् ep. of साध्वीम्.

अवनी s. f. Name of a city. अवनीम् 2 c. sin.

अव मंस्या: 3 pret. átm. of मन Honour, with अव Despise. *The augment dropped by virtue of the particle मा.*

अवलस्त् agt. Hanging down. अवलस्ताः 1 c. pl. m.

अवलस्ति॒न् agt. Hanging down. अवलस्तिनः 1 c. pl. m.

अवलस्ते pres. átm. of लृति 1 cl. Hang, with अव Support.

अवलेप s. m. Arrogant pretension, pride.

अवलेपान् 2 c. pl.

अवश्यम् ind. Certainly, necessarily, undoubtedly, inevitably.

अवस्था s. f. State, condition, circumstance. A part or hour of the day. अवस्थाम् 2 c. sin.

अवस्थया 3 c. sin. अवस्थासु 7 c. pl.

अवहित p. p. (of धा with अव) Attentive, heedful.

अविकल् adj. Full, complete. —लम् 2 c. sin. n.

अविधवा s. f. Not a widow. अविधवे 8 c. sin.

अविरत p. p. (of रम् with वि and अ) Ceaseless, continual, incessant, uninterrupted.

अविरतोल्करणम् ep. of अङ्गम्.

अविश्वासिन् *adj.* Distrustful. —नी 1 *c. sin. f.*  
अविहत *p. p. (of हन with चि and अ)* Unob-  
structed, unimpeded.

अविहतगतिः *ep. of त्वम्* Understood.  
अव्यापन् *p. p. (of पद with चा चि and अ)* Not  
dead, not quite extinct, just alive. अव्यापनः 1 *c. sin. m.* अव्यापनाम् 2 *c. sin. f.*

अशरण *adj.* Destitute of refuge, defenceless,  
unsupported. अशरणम् 1 *c. sin. n.*

अशस्त्र *adj.* Unarmed. अशस्त्रम् 2 *c. sin. m.*

अशिशिर *adj.* Hot, scalding. अशिशिरैः 3 *c. pl. n.*

अशिशिरता *s. f.* Heat. अशिशिरतया 3 *c. sin.*

अशोक *s. m.* The Asoka-tree. अशोकः 1 *c. sin.*

अश्र *s. n.* A tear. अश्रम् 2 *c. sin.* अश्रैः 3 *c. pl.*

अशु *s. m. n.* A tear. अशुम् 2 *c. sin.* अशुभिः 3 *c. pl.*

अशुदुतम् *ep. of अद्वम्*.

अष्टाङ्ग *adj.* Eightfold.

असकल *adj.* Not total, partial.

असकलव्यक्तिः 1 *c. sin. n. ep. of मुखम्*.

असकृत् *ind.* Not once, often, repeatedly, in-  
cessantly.

असहन *adj.* Impatient of, unable to endure.

असहनातः 1 *c. pl. m.*

असि *pres. par. of अस* 2 *cl.* Be.

असित *adj.* Black (the reverse of white).

असितनयन *adj.* Black-eyed. असितनयने 8 *c.*  
*sin. f.*

असुखिन् *adj.* Unhappy. असुखिनम् 2 *c. sin. m.*

असौ 1 *c. sin. f. (of अदस्)* It, that.

अस्ति *p. p. (of अस)* Removed, set aside.

अस्तिकोपः *ep. of धनेशः* (Laid aside anger).

अस्तम् *ind.* Disappearance, setting, vanishing.

अस्ति *pres. par. of अस* 2 *cl.* Be.

अस्त्री *s. f.* Not the feminine gender, *i. e.* mas-  
culine or neuter. अस्त्रियाम् 7 *c. sin.*

अस्थान *s. n.* Out of place. (*Here it means,*  
Not at Prayága.)

अस्पृशन् 1 *pret. par. of स्पृश* 6 *cl.* Touch.

अस्मदीय *adj.* Belonging to me, my. अस्मदीयम् 1 *c. sin. n.*

अस्मात् 5 *c. sin. m. n. of इदम्* *pron.* This. From  
this, hence, on this account. अस्मिन् 7 *c. sin.*  
*m. n.* अस्य 6 *c. sin. m. n.* अस्याः 6 *c. sin. f.*

अहन् *s. n.* A day. अहः 1 *c. sin.* अहनि  
or अहि 7 *c. sin.*

अहम् 1 *c. sin. of अस्मद्* *pron.* I.

अहोवत् *ind.* Alas!

### आ

आ *prep.* To at, as far as, governing the 5th  
case when prefixed to a noun.

आकाङ्क्षात् *pres. p. par. of काङ्क्षि* 1 *cl. with आ*  
Long for, wish, desire. आकाङ्क्षनीम् 2 *c.*  
*sin. f.*

आकाश *s. m.* Air, atmosphere.

आकाशप्रणिहितभुजम् *ep. of मास्*.

आकुल *adj.* Crowded, filled to confusion, dis-  
turbed, disordered. Distressed. आकुलैः 3 *c. pl.*

आकुलमामचैत्याः *ep. of दशार्णाः*.

आक्षिपत् *pres. p. par. of क्षिप्* 6 *cl.* Throw,  
with आ Catch at, grasp at. आक्षिपत्सु  
7 *c. pl. m.*

आखरडल *s. m.* Indra. आखरडलस्य 6 *c. sin.*

आख्या *s. f.* Name, appellation.

आख्यात् *p. p. (of ख्या with आ)* Said, spoken,  
declared, announced. आख्याते 7 *c. sin. n.*

आख्येय *fut. p. p. of the same verb.* आख्येयम्  
2 *c. sin. n.*

आगत *p. p. (of गम with आ)* Come, arrived.  
आगतम् 2 *c. sin. m. or n.*

आगम s. m. Approach. आगमे 7 c. sin.  
 आगार s. m. A house, dwelling. —रम् 1 c. sin.  
 आधात् s. m. A stroke, a blow.  
 आधाय ind. p. p. of धा Smell, with आ.  
 आतप s. m. Sunshine.  
 आतपत्र s. n. A large umbrella, used in the East as a parasol.  
 आत्मन् s. m. Soul, self. आत्मा 1 c. sin.  
 आत्मानम् 2 c. sin. आत्मना 3 c. sin.  
 आत्मनः 6 c. sin.  
 आत्मभिलाप s. m. The soul's desire.  
 आदान pres. p. átm. of दा Give, with आ Take.  
 आदानः 1 c. sin. m. आदातुम् inf. आदाय  
 ind. p. p.  
 आदि in comp. Etcetera. आदे: 6 c. sin.  
 आद्य adj. First. आद्ये 7 c. sin. m. आद्या  
 1 c. sin. f. आद्यम् 1 c. sin. n.  
 आधान s. n. A taking, a receiving. Fructification, growth.  
 आधि s. m. Mental agony, anxiety.  
 आनन s. n. The face.  
 आपः 1 c. pl. of अप् s. f. Water.  
 आपत्र p. p. (of पद with आ) Unfortunate, afflicted.  
 आपत्तार्त्तिप्रशमनफलाः ep. of सम्पदः (Fruitful in relief to the pains of the afflicted).  
 आपृच्छस्व imp. átm. of प्रच्छ Ask, 6 cl. with आ  
 Take leave of, bid adieu.  
 आबद्ध p. p. (of बन्ध with आ) Tied, bound.  
 आबद्धमालाः ep. of बलाकाः (Forming a wreath.)  
 आभरण s. n. Ornament.  
 आभा s. f. Beauty.  
 आभोग s. m. Prominence, protuberance, convexity. आभोगात् 5 c. sin.  
 आमन्त्र adj. Low, deep-toned (as the grumbling of thunder clouds). आमन्त्राणाम् 6 c. pl. n.

आमोस्यन्ति 2d fut. par. of मुच Discharge, emit, dart, let loose, with आ.  
 आमोद s. m. A diffusive perfume, a strong scent.  
 आम् s. m. The mango-tree. आमैः 3 c. pl.  
 आम्बूट s. m. Mango-peak, name of a mountain. आम्बूटः 1 c. sin.  
 आयत्र p. p. (of यत् with आ) Dependant.  
 आयत्तम् 1 c. sin. m.  
 आयाम s. m. Length.  
 आयुष्मत् adj. Long-lived, a friendly mode of address. आयुष्मन् 8 c. sin. m.  
 आरम्भ s. m. A commencement, beginning, undertaking, enterprize, attempt, endeavour.  
 आरम्भः 1 c. sin. आरम्भे 7 c. sin.  
 आरथ ind. p. p. of रथ Finish, with आ Worship, propitiate, gratify.  
 आरुद्ध ind. p. p. of रुह with आ Mount, ascend, ride. आरुढः p. p. आरुढम् 2 c. sin. m.  
 आरुढे 7 c. sin. m.  
 आरेहणा s. n. Ascent. आरेहणेषु 7 c. pl.  
 आर्जि p. p. irreg. (of चृत् Hate) Pained, afflicted. Disturbed, confounded. आर्जिः 1 c. pl. m.  
 आर्जि s. f. Pain, suffering.  
 आर्दि adj. Wet, moist, bedewed. Reeking. Tender, soft. आर्द्दः 1 c. sin. m. आर्द्दः 3 c. pl. m. आर्द्राः 2 c. pl. f.  
 आलप्यते 2d fut. átm. of लभ Gain, with आ, Receive, obtain.  
 आलघ्नन s. n. A supporting, a sustaining.  
 आलम्भ s. m. Slaughter, killing. आलम्भजाम् 2 c. sin. f. Produced from the slaughter.  
 आलिख्य ind. p. p. of लिख Write, with आ Pourtray, delineate, sketch.  
 आलिङ्गन s. n. An embracing.  
 आलिङ्गित p. p. (of लिङि with आ) Embraced. आलिङ्गितानाम् 6 c. pl. s. n. An embrace.

आलिङ्गनानि 2 c. pl. आलिङ्ग्य ind. p. p.  
 आलिङ्ग्यने pres. pass.  
 आली s. f. A row, a line.  
 आलुप्ते pres. pass. of लुप Disturb, *with* आ Confuse, bedim.  
 आलेख्य s. n. A painting. आलेख्यानाम् 6 c. pl.  
 आलोक s. m. A seeing, looking: sight, view, aspect. आलोके 7 c. sin.  
 आवर्त्ते ind. p. p. of वृत् 10 cl. Quit, *with* आ, Turn down slantwise.  
 आवर्त्ते s. m. A whirlpool.  
 आवर्त्तिका s. f. A whirlpool.  
 आवर्ती s. f. A row, string, necklace.  
 आवाम् 1 c. du. (of अस्मद् I) We both.  
 आविर्भूत p. p. (of भू with आविस् Manifest) Appeared, manifested, become visible.  
 आविर्भूतप्रथममुकुलः ep. of कन्दलीः.  
 आशा s. f. Hope, desire. A quarter, region. आशाम् 2 c. sin.  
 आशाबन्ध s. m. Confidence, trust, expectation. आशाबन्धः 1 c. sin.  
 आशु ind. Quickly, speedily.  
 आश्रम s. m. A hermitage, the abode of retired saints or sages. आश्रमस्य agt. A sojourner amongst hermitages.  
 आस्ति p. p. (of स्ति Embrace, cling, *with* आ) Embraced. Embracing, clinging to. *Verbs characterized by the anubandha नि may optionally use the passive participle in the sense of the present.*  
 आस्तिष्टानुम् ep. of मेघम्.  
 आस्त्रेष s. m. Embracing, an embrace.  
 आश्वस्त् pres. p. par. of श्वस् 2 cl. Breathe, *with* आ Revive, derive comfort. आश्वसन्यः 1 c. pl. f.  
 आश्वास्य ind. p. p. (of श्वस Breathe, caus. form

*with* आ) Having consoled. fut. p. p. (of श्वस Breathe, *with* आ) To be breathed out or uttered. आश्वास्यम् 1 c. sin. n.  
 आषाढ s. m. The month आषाढha. आषाढस्य 6 c. sin.  
 आसन p. p. (of षट् Sit, *with* आ) Near. आसने 7 c. sin. m.  
 आसाद्यत् pres. p. par. (of षट् Go, caus. form with आ) Obtaining, attaining, finding.  
 आसाद्यन्ते 1 c. sin. f. आसाद् ind. p. p. Having attained, reached, obtained, or received.  
 आसार s. m. A hard shower. आसारेण 3 c. sin.  
 आसारैः 3 c. pl.  
 आसारेणमितवनोपग्रहम् ep. of त्वाम्.  
 आसीन pres. p. átm. (of आस 2 cl.) Sitting, seated; lying. आसीनः 1 c. sin. m. आसीनाम् 6 c. pl. m.  
 आसेवने pres. átm. of धेव 1 cl. Serve, *with* आ Addict one's self.  
 आस्ताद् s. m. Taste, flavour, enjoyment, sweets.  
 आह He says, आहुः They say. See ब्रू in Gram.  
 आहत p. p. of हन Strike, *with* आ. आहतेषु 7 c. pl. n.

इ

इच्छा s. f. Wish, will, desire. इच्छाम् 2 c. sin.  
 इच्छामि pres. par. of इष 1 cl. Wish.  
 इतः ind. Hither, this way.  
 इति ind. Thus. *A particle indicating words spoken, or thoughts entertained, expressed in the sentence immediately preceding it.*  
 इत्यम् ind. Thus, in this manner. इत्यम्भूत Being or become thus; thus circumstanced or employed. इत्यम्भूताम् 2 c. sin. f.  
 इतम् 1 or 2 c. sin. n. This.

इन्दु s. m. The moon. इन्दोः 6 c. sin.

इन्दुलग्नोर्मिहस्ता ep. of या.

इन्द्र s. m. Indra. *In comp.* Chiefest.

इन्द्रचाप s. m. Indra's bow, the rainbow.

इन्द्रनील s. m. The sapphire. इन्द्रनीलैः 3 c. pl.

इव ind. As, like, as it were.

इष p. p. (of इप) Wished, desired, longed for.

इषान् 2 c. pl. m.

ई

ईस्यमाण pres. p. p. (of ईश) Being beheld.

ईस्यमाणाः 1 c. pl. m.

ईस्ति p. p. (of आप in desid. form,) Wished, desired.

ईश s. m. A lord. ईश 8 c. sin.

ईश्वर s. m. A lord, chief. ईश्वरः 1 c. pl.

उ

उक्त p. p. (of वच) Said, spoken, asserted.

उक्तम् 1 c. sin. n.

उमशोक adj. Sorely grieving. —काम् 2 c. sin. f.

उच्चैर्भुजतरु ep. of वनम् (Having trees like out-stretched arms).

उच्चैः ind. High, tall, lofty. Great, much.

उच्छिलीन्ध्र s. n. A mushroom.

उच्छिलीन्ध्रातपत्राम् ep. of महीम्.

उच्छून adj. Swollen.

उच्छ्राय s. m. Height, elevation. Summit, peak,

ridge. उच्छ्रायः 1 c. sin. उच्छ्रायैः 3 c. pl.

उच्छ्रुसित p. p. (of श्वस Breathe, with उत्)

Heaving, beating. Blooming, enlivened, gladdened. Unfastened, untied. s. n. An undoing, an unfastening.

उच्छ्रास s. m. A sigh.

उच्छ्रुसित p. p. (of श्वस Breathe, caus. form with

उत्) Breathless, out of breath. Much, excessively. Loosened, disjointed.

उच्छासिन् agt. Full of sighs, sighing. उच्छासिना

3 c. sin. n.

उज्जयिनी s. f. The city Oujein. उज्जयिन्याः

6 c. sin.

उजुम्बर s. m. The glomerous fig-tree. उजुम्बराणाम्

6 c. pl.

उत् or उद् prep. Up. Off, from, out of.

उत्त adj. Desirous, eager, longing, wishing for.

उत्काः 1 c. pl. m.

उत्करण्यनि pres. par. of कठि 10 cl. with उत्

Inspire with tender emotions. उत्करित

p. p. Distressed, sorrowful, regretting, wishing, sorrowing for. उत्करितेन 3 c. sin. n.

उत्करदा s. f. Desire, regret, a languishing or pining after an absent object.

उत्करण्यविरचितपदम् ep. of इदम्.

उत्करदोच्चुसितददया ep. of सा.

उत्कम्प s. m. Shake, tremor, agitation. उत्कम्पात्

5 c. sin.

उत्क्षेप s. n. A furrowing, a turning up with a plough.

उत्क्षेप s. m. A throwing, a tossing up. उत्क्षेपात् 5 c. sin.

उत्खात p. p. (of खन Dig, with उत्) Dug or scraped up.

उत्तर pronom. Northern. उत्तरेण ind. Northwards.

उत्तम् adj. High, eminent, exalted, supreme, excellent. Beautiful. उत्तमानाम् 6 c. pl. m.

उत्तमस्तीमहायाः ep. of यक्षाः.

उत्तीर्ण्य ind. p. p. (of त् Traverse, with उत्) Having crossed.

उत्पाप्त ind. p. p. (of षा Stand, caus. form with उत्) Having made to arise, having roused.

उत्पित् p. p. (of षा with उत्) Arisen. उत्पिते 7 c. sin. m.

उत्पत्ति *imp. par. of* पत् 1 *cl. Fall, with उत् Arise, ascend.* उत्पत्तिः *pres.*

उत्पलु *s. n.* A blue lotus. A water-lily.

उत्पलानाम् 6 *c. pl.*

उत्पश्यामि *pres. par. of* दृश्य 1 *cl. See, with उत् View, behold, foresee, anticipate.*

उत्पाद्य *ind. p. p. (of पद Go, caus. form with उत्)* Having caused or produced.

उत्पीड *s. m.* A gush.

उत्सङ्ग *s. m.* The haunch or part above the hip, the flank. The side or edge. उत्सङ्गम् 7 *c. sin.*

उत्सर्ग *s. m.* Discharge, voidance. उत्सर्गात् 5 *c. sin.*

उत्सुक *adj.* Anxious, longing for. Zealously active for the accomplishment of a gratifying object. उत्सुकानि 2 *c. pl. n.*

उत्सेक *s. m.* Excess, overflow.

उदक् *ind.* Northern.

उदक *s. n.* Water. उदकेषु 7 *c. pl.*

उदधुख *adj.* Facing the north. —खः 1 *c. sin. m.*

उदच् *adj.* North, northern. उदीचीम् 2 *c. sin. f.*

उदन *s. m.* Tidings, intelligence. उदनः 1 *c. sin.*

उदय *s. m.* Rise, rising. उदये 7 *c. sin.*

उदयन *s. m.* Name of a king.

उद्धातुम् *inf. of* गै Sing, with उत्. उद्धातुकाम *adj.* Wishing to sing.

उद्धार *s. m.* A vomiting, or ejecting any thing from the mouth. Exhalation. उद्धारम् 2 *c. sin.*

उद्धारिन् *agt.* Ejecting any thing, as saliva ; breathing out, sending forth in exhalations. उद्धारिभिः 3 *c. pl. n.*

उद्धीर्णे *p. p. (of गृ Swallow, with उत्)* Ejected, cast forth. Breathed out, exhaled. उद्धीर्णे: 3 *c. pl. m.*

उद्धृत *p. p. (of मह Take, with उत्)* Taken up, turned back, upraised.

उद्धृतीतालकानाः *ep. of वनिताः.*

उद्धृत्तु *s. n.* Friction.

उद्धाम *adj.* Unbridled, excessive. उद्धामानि 2 *c. pl. n.*

उद्दिष्ट *p. p. (of दिश with उत्)* Mentioned, described. उद्दिष्टाम् 2 *c. sin. f.*

उद्धृत *p. p. (of धू Shake, with उत्)* Shaken off. Stirred up, stimulated.

उद्धृतापापाः *ep. of अद्धधानाः* (Shaken off their sins).

उद्यत *p. p. (of यम with उत्)* Ready, prepared.

उद्यताः 1 *c. pl. m.*

उद्यान *s. n.* A garden, grove. उद्यानम् 2 *c. sin.*

उद्याने 7 *c. sin.*

उद्वृत्तिः *s. n.* A darting upwards.

उद्वह *s. m.* A son. उद्वहाः 1 *c. pl.*

उद्वेग *s. m.* Fear. Anxiety, distress, uneasiness.

उद्वेष्टनीय *fut. p. p. (of वेष्ट Enclose, with उत्)* To be unbound. उद्वेष्टनीया 1 *c. sin. f.*

उन्निद्र *adj.* Sleepless. उन्निद्राम् 2 *c. sin. f.*

उन्मुख *adj.* Looking upwards. उन्मुखी 1 *c. sin. f.* उन्मुखीभिः 3 *c. pl. f.*

उन्मेष *s. m.* A winking or twinkle of the eyes.

उप *prep.* By, near.

उपकर्तुम् *inf. of कृ Do, with उप Aid.*

उपकार *s. m.* Aid, assistance. उपकारः 1 *c. sin.*

उपगत *p. p. (of गम Go, with उप)* Gone near, encountered, met, mingling. Obtained.

उपगतः 1 *c. sin. m.* उपगतम् 1 *c. sin. n.*

उपगम *s. m.* Approach. उपगमज *adj.* Born, or springing on the arrival. उपगमजम् 1 *c. sin. n.*

उपगृह *p. p. (of गुह with उप)* Embraced. *s. n.* An embrace. उपगृहम् 1 *c. sin.*

उपचित *p. p. (of चि Gather, with उप)* Collected, assembled ; increased, augmented, heaped. उपचितैः 3 *c. pl. n.*

उपचितबलिम् *ep. of न्यासम्*.

उपचितरसाः *ep. of ते* (Augmented in feeling).

उपचितवपुः *ep. of त्वम्*.

उपजिगमिषु *agt.* Desirous of going near.  
उपजिगमिषोः 6 *c. sin. m.*

उपतटम् *ind.* Near the skirt.

उपपाद्य *fut. p. p. (of यद् Go, with उप)* To be effected, done, shewn, or proved. उपपाद्यः 1 *c. sin. m.*

उपग्रह *s. m.* Disaster, calamity. उपग्रहम् 2 *c. sin.*

उपमेय *fut. p. p. (of मा Measure, with उप)* Comparable. उपमेयाम् 2 *c. sin. f.*

उपयुज्य *ind. p. p. of युज् Join, with उप* Take (as meat or drink.)

उपरि *ind.* Up, upward, above.

उपरु *s. m.* A rock, a stone.

उपवन *s. n.* A garden, a grove.

उपहार *s. m.* A complimentary gift, a present to a superior.

उपान *adj.* Near, close to. *s. n.* Side, skirt, base. उपाने 7 *c. sin.*

उपानस्फुटितडित्रम् *ep. of त्वाम्*.

उपेष्ठत *pot. átm. of ईश् 1 cl.* See, with उप Leave, abandon.

उप्त्वी *s. f.* Earth, ground. उप्त्वीम् 2 *c. sin.*  
उप्त्वीः 6 *c. sin.*

उल्का *s. f.* A spark of fire, a flame.

उल्काक्षयितचमरीचालभारः *ep. of दवाग्निः* (Singed by its flames the bushy tails of the Yaks).

उप्त्वित *p. p. (of लृप्ति Go, with उत्)* Passed over or beyond, advancing.

उप्त्विताधा *ep. of त्वम् understood.*

उष्ण *adj.* Hot, scorching, scalding. Sharp, acute. उष्णाम् 2 *c. sin. m.* उष्णाभिः 3 *c. pl. f.* उष्णैः 3 *c. pl. n.*

ऊ

जन *adj.* Less. जनः 1 *c. sin. m.*

जरु *s. m.* The thigh. जरुः 1 *c. sin.*

जर्द्देम् *ind.* Upwards; onwards, further.

जर्मि *or जर्मी s. f.* A wave. A current, the flowing of water.

चू

चूतु *s. m.* A season.

चूषि *s. m.* A sage. चूषीन् 2 *c. pl.*

ए

एक *pronom.* One, a, a single. Lone, solitary.

एकः 1 *c. sin. m.* एकम् 2 *c. sin. m. or 1 c. sin. n.* एकाम् 2 *c. sin. f.*

एकपल्ली *s. f.* A faithful wife, one devoted to her husband. एकपल्लीम् 2 *c. sin.*

एकस्य *agt.* Standing together, combined, collected in one place. एकस्यम् 1 *c. sin. n.*

एकान्तः *ind.* Solely, only, exclusively.

एतद् *pron.* This. एतद् 1 or 2 *c. sin. n.* एतस्मात् 5 *c. sin. n.* एतौ 2 *c. du. m.* एते 1 *c. pl. m.* एतान् 2 *c. pl. m.*

एत्य *ind. p. p. (of इ Go, with आ)* Having come or obtained.

एनम् 2 *c. sin. m. of एतद्* This. एनाम् 2 *c. sin. f.*

एभिः 3 *c. pl. m. or n. of इदम्* *pron.* This.

एव *ind.* Indeed, verily, truly. Likewise, also. Even, very, self-same.

एवम् *ind.* So, in like manner, thus.

एषु 7 *c. pl. m. or n. of इदम्* *pron.* This.

एष्वति 2 *fut. par. of इ Go, attain.*

ऐ

ऐणवत *s. m.* Indra's elephant.

ओ

ओष *s. m.* Stream, flow. ओषः 1 *c. sin.*

ओष्ट *s. m.* The lip, especially the upper.

औ

औत्सुक्त *abs. s. n.* Perturbation. औत्सुक्तात् 5 c. sin.

क

कः 1 c. sin. *m. of किम्* Who? which? what?  
ककुभ *s. m.* A kind of tree (Pentaptera Arjuna).  
कच्चित् *ind.* Assuredly, certainly. *Also a particle of inquiry.*

कटाक्ष *s. m.* A glance. कटाक्षान् 2 c. pl.

कठिन *adj.* Hard, stiff.

कण *s. m.* A drop. कणैः 3 c. pl.

कणिका *s. f.* A droplet, an atom.

करण *s. m. or n.* The neck, the throat.

करण्डच्छविः *ep. of त्वम् understood.*

करण्डच्छुभुजलतामन्त्य *ep. of उपगूढम्* (Having its knot of twining arms loosened from off (my) neck).

करिचित् *ind.* Some, several.

करिपय *ind.* How many? So many, several.

करिपयदिनस्थायिहंसाः *ep. of दशार्णाः.*

कर्यच्चित् *ind.* Somehow or other, by some means; by any means.

कर्यम् *ind.* How? in what manner?

कर्यमपि *ind.* Somehow or other, with difficulty; referring, in verse 3, to अन्तर्वाप्यः.

कर्ययत् *pres. p. par. of कर्य* 10 cl. Say, tell, declare, explain, describe. कर्ययतः 6 c. sin. m. कर्ययितुम् *inf.*

कर्या *s. f.* Talk, discourse, conversation.

कर्यित *p. p. (of कर्य)* Mentioned, told, spoken of, declared, confessed. कर्यिते 7 c. sin. m.

कर्यिताम् 2 c. sin. f. कर्यितम् 1 c. sin. n.

कदम्ब *s. m.* A plant, commonly Kadamba (Nauclea Kadamba). कदम्बैः 3 c. pl. 'The 'Kadamba flower, when full blown, is invested with projecting antheræ, like the erect

'bristles of the hedgehog. Delight, according to the Hindus, gives a bristling elevation to the down of the body.' *Allusion is made to this in verse 27.*

कदली *s. f.* The plantain-tree.

कनक *s. n.* Gold.

कनककदलीवेष्टनः *ep. of शैलः.*

कनकनिकपञ्चायया *ep. of सौदामिन्या* (Bright as a streak of gold on a touchstone).

कनकवलयभंशस्त्रिक्षप्रकोष्ठः *ep. of कामी.*

कन्द्र *s. m. n.* A cavern. कन्द्रेषु 7 c. pl.

कन्दली *s. f.* The banana-tree. कन्दलीः 2 c. pl.

कन्या *s. f.* A daughter. कन्याम् 2 c. sin.

कपालु *s. m. n.* A scull.

कपिश *adj.* Brown, russet. कपिशम् 2 c. sin. m.

कपोलु *s. m.* A cheek.

कमलु *s. n.* A lotus. कमलानि 2 c. pl.

कमलवदन *s. n.* A lotus face, i.e. a lovely face.

कम्प *s. m.* Flash, glare (of lightning).

कर *s. m.* The hand. A ray of light, a beam of the sun or moon. करेण 3 c. sin. करेषु 7 c. pl.

करका *s. f.* Hail.

करण *s. n.* An organ of sense. The body.

करणैः 3 c. pl. करणेषु 7 c. pl.

करुण् *agt.* Ray-obstructing. करुणि 7 c. sin. m. n.

करुह *s. m.* A finger-nail.

करिन् *s. m.* An elephant.

करुणा *s. f.* Tenderness, pity, compassion.

करुणावृत्तिः *ep. of अन्तरात्मा* (Disposed to pity).

करोनि *pres. par. of कृ* 8 cl. Make.

कर्णे *s. m.* The ear. कर्णे 7 c. sin.

कर्त्तुम् *inf. of कृ* Make.

कलु *s. m.* A low or soft sound, as humming, buzzing, &c.

कलुच *s. n.* A wife.

कलुभ <i>s. m.</i> A young elephant.	कामरूप <i>adj.</i> Assuming any form at pleasure.
कला <i>s. f.</i> A sixteenth of the moon's diameter, a digit.	कामरूपम् <i>2 c. sin. m.</i>
कलामात्रशेषाम् <i>ep. of तनुम्.</i>	कामिन् <i>s. m.</i> A lover, an uxorious husband.
कल्प <i>s. m.</i> One of the trees of Swarga.	An impassioned, fond, or wanton fellow.
कल्पने <i>pres. átm. of क्लृप् 1 cl.</i> Be fitted or qualified.	कामी <i>1 c. sin. m.</i>
कल्पित <i>p. p. (of क्लृप्)</i> Made, prepared.	कामिनी <i>s. f.</i> A loving or affectionate woman.
कल्पितार्थीय <i>ep. of तस्मै.</i>	कामिनी <i>1 c. sin.</i> कामिनीनाम् <i>6 c. pl.</i>
कल्पाण <i>adj.</i> Happy, virtuous. कल्पाणि <i>8 c. sin. f.</i>	कामुकात्म <i>s. n.</i> Desire. कामुकात्मस्य <i>6 c. sin.</i>
कल्पित् <i>1 c. sin. m. of किञ्चित्</i> Some. A certain.	कारण <i>s. n.</i> Cause, reason.
कपाय <i>adj.</i> Fragrant.	काश्य <i>s. n.</i> Leanness. काश्यम् <i>2 c. sin.</i>
कस्य <i>6 c. sin. m. of किम्</i> What?	कालु <i>s. m.</i> Time, season. काले <i>7 c. sin.</i>
कस्याच्चित् <i>7 c. sin. f. of किञ्चित्</i> Some.	काले काले From time to time (annually, at the rainy season).
काल्पत्र <i>pres. par. of काश्य</i> 1 <i>cl.</i> Long for.	कालीदास <i>s. m.</i> Servant of Kálí, a proper name.
काच्चन <i>adj.</i> Golden, of gold. काच्चनी <i>1 c. sin. f.</i>	काव्य <i>s. n.</i> A poem.
काच्ची <i>s. f.</i> A woman's zone or girdle.	किंस्ति॒ <i>ind.</i> Hey! What!
कातर <i>adj.</i> Confused, disturbed, disordered.	किञ्चित् <i>pron. indef.</i> Something, somewhat, a little.
कातरेण <i>3 c. sin. n.</i>	कित्तच <i>s. m.</i> A rogue, used here as a term of endearment. कित्तच <i>8 c. sin.</i>
कातरत्व <i>s. n.</i> Perplexity, anxiety, despondency.	किन्नरी <i>s. f.</i> A female Kinnara or chorister of Swarga. किन्नरेभिः <i>3 c. pl.</i>
कातरत्वम् <i>2 c. sin.</i>	किमपि <i>pron. indef.</i> Somewhat, a little.
कानन <i>s. n.</i> A forest, a grove.	किम्पुनर् <i>ind.</i> How much more? how therefore?
कान्त <i>p. p. (of कम्)</i> Beautiful, elegant. कान्तः <i>1 c. sin. m. s. m.</i> A husband.	किल <i>ind.</i> Verily, assuredly. Probably, possibly, haply.
काना <i>s. f.</i> A wife, a mistress; any beloved or lovely woman. कान्त्या <i>3 c. sin.</i>	किशलय <i>s. m. n.</i> A young shoot. A sprout or bud (to which the lip of a mistress is compared). किशलयेषु <i>7 c. pl.</i>
कान्ताविरहगुरुणा <i>ep. of शापेन.</i>	कीचक <i>s. m.</i> A bambu whistling or rattling in the wind. Any hollow bambu, reed, or cane. कीचकाः <i>1 c. pl.</i>
कान्ति॒ <i>s. f.</i> Beauty, splendour, lustre. कान्तिम् <i>2 c. sin.</i> कान्ते <i>6 c. sin.</i>	कीर्ति॒ <i>s. f.</i> Fame, renown, glory. कीर्तिम् <i>2 c. sin.</i>
कान्तिमत् <i>adj.</i> Splendid. कान्तिमत् <i>1 c. sin. n.</i>	कुञ्ज <i>s. m.</i> A bower, an arbour. कुञ्जे <i>7 c. sin.</i>
काम <i>s. m.</i> Passion, desire. कामात् <i>5 c. sin.</i>	कुञ्ज <i>s. m.</i> Name of a certain medicinal plant.
Willingly.	कुन्द <i>s. m. n.</i> A sort of jasmine.
कामचारिन् <i>agt.</i> Going, or who goes where he pleases. कामचारिन् <i>8 c. sin. m.</i>	
कामपि <i>2 c. sin. f. of किमपि</i> Some, a certain.	

कुन्दसमानदनी *s. f.* A woman whose teeth are like the jasmine. कुन्दसमानदनि 8 *c. sin.*

कुपित *p. p. (of कुप)* Incensed, angry, offended, jealous. कुपिताम् 2 *c. sin. f.*

कुमुद *s. n.* The white esculent water-lily.

कुरुवक *s. m.* The crimson amaranth. कुरुवकम् 1 *c. sin. n.* 'Names of plants generally become neuter, to signify the produce of the plant; viz. its blossoms and fruits: some add the root, and even the leaf.' Colebrooke's Translation of Amara Kosha.

कुरुवकवृते: *ep. of मरुपस्य.*

कुरुव्य *imp. átm. of कृ* 8 *cl.* Make.

कुर्वत् *pres. p. par. of कृ* 8 *cl.* Do, make, perform. कुर्वन् 1 *c. sin. m.*

कुर्वीया: *pot. átm. of कृ* 8 *cl.* Make.

कुरु *s. n.* A herd, a flock of animals of the same species, a bevy. कुरुः 3 *c. pl.*

कुलिश *s. m. n.* A thunderbolt.

कुवलय *s. n.* Any water-lily. The blue lotus.

कुश *s. m.* Sacrificial grass.

कुशल *s. n.* Well-being, welfare, happiness. कुशलम् 2 *c. sin.* कुशलैः 3 *c. pl.* *adj.* Happy, well. Clever. Eloquent. Expert, skilful.

कुशलिन् *adj.* Happy, well. कुशलिनम् 2 *c. sin. m.*

कुसुम *s. n.* A flower. कुसुमैः 3 *c. pl.*

कुसुम्भ *s. n.* Safflower (Carthamus tinctorius).

कूजित *s. n.* The cry of a bird, cooing. कूजितम् 2 *c. sin.*

कूट *s. m.* The peak of a mountain. कूटात् 5 *c. sin.*

कृत *p. p. (of कृ)* Made, rendered. कृताम् 2 *c. sin. f.* कृतम् 1 *c. sin. n.*

कृतक *adj.* Artificial, factitious. Adopted.

कृतवस्तयः *ep. of हंसा:*

कृतान् *s. m.* Destiny, *i. e.* the inevitable result of actions done in a past existence. कृतानः 1 *c. sin.*

कृत् *p. p. (of कृ)* Cut, divided.

कृत्ति *s. f.* A hide, a skin.

कृत्य *s. n.* An act. कृत्यम् 1 *c. sin.*

कृत्या *s. f.* Act, action, doing.

कृत्वा *ind. p. p. (of कृ)* Having made, done, performed, fulfilled, or accomplished.

कृपण *adj.* Poor, indigent, deficient. कृपणः 1 *c. pl. m.*

कृषि *s. f.* Husbandry, agriculture, cultivation of the soil.

कृष्ण *adj.* Black.

कृष्णासार *s. m.* The black antelope.

कृत् *p. p. (of कृप)* Formed, fashioned, cut into shapes.

कृत्तचेदैः *ep. of पुष्टैः or नलिनैः.*

के 1 *c. pl. m. (of किम्)* Who?

केका *s. f.* The cry of the peacock. केका: 2 *c. pl.*

केतक *s. m.* A fragrant plant (Pandanus odoratissimus). केतकैः 3 *c. pl.*

केतकाधानहेतोः *ep. of तस्य.*

केश *s. m.* The hair. केशान् 2 *c. pl.*

केशर *s. m.* Name of a tree bearing a white strong-smelling flower. The filament of any vegetable. केशः 1 *c. sin.* केशैः 3 *c. pl.*

केशव *s. m.* A name of Vishnú or Krishná.

कैलास *s. m.* The mountain Kailása. कैलासात् 5 *c. sin.* कैलासस्य 6 *c. sin.*

कोटर *s. m. n.* The hollow of a tree. कोटरेषु 7 *c. pl.*

कोमल *adj.* Soft, delicate. कोमलम् 2 *c. sin. n.*

कोविद *adj.* Learned, wise.

कौतूहल *s. n.* Curiosity. An eager glance.

कौतूहलानाम् 6 *c. pl.*

कौरै adj. Related to, or named after Kuru, the common ancestor of the sons of Pándu and

Dhritarásh्ट्रा. कौरैस् 2 c. sin. n.

कौलीन s. n. Evil report, detraction. कौलीनात् 5 c. sin.

क्रम s. m. Order, method, progress, course. क्रमेण 3 c. sin.

क्रिया s. f. A doing, performance.

क्रीडा s. f. Play, sport, pastime.

क्रूर adj. Cruel, pitiless, unrelenting.

क्रोध s. m. Anger.

क्रौचरन्ध्र s. n. Krauncha pass, name of a place.

क्रौचरन्ध्र 2 c. sin.

झान p. p. (of झान्) Fatigued, wearied, aching.

Faded, drooping. झानस् 2 c. sin. m.

झानहस्ता: ep. of वेश्याः.

झिक् p. p. (of झिक्) Distressed, pained, hurt.

Chafed, fretted. Impaired, obscured, be-dimmed.

झिक्कान्ते: ep. of इन्दोः.

झेशिन् agt. Paining, scorching, withering, blasting. झेशिना 3 c. sin. m.

झः ind. Where? *The repetition of this adverb in verse 5 is to denote difference, distance, disparity. The first may be rendered by Is not? and the second, by How then?*

झचित् ind. Anywhere.

झणित् p. p. (of झण्ण) Sounded; jingling, rattling.

झण् s. m. A moment. A measure of time equal to four minutes. झणस् used adverbially, For a moment, as a moment.

झच् s. m. A man of the second, or military or regal class.

झपयति pres. par. of झै caus. form, Destroy, kill.

झपा s. f. Night. झपास् 7 c. pl.

झम adj. Able, adequate.

झय s. m. Loss, waste, destruction.

झयित् adj. Wasted, consumed.

झयिन् adj. Frail, subject to decay. झयिन् 7 c. pl. n.

झाम p. p. irreg. (of झै) Wasted, emaciated.

Slender. झामा 1 c. sin. f. झामास् 2 c. sin. f.

झिणोति pres. par. of झिष् 5 cl. Wound.

झिष् p. p. (of झिष्) Scattered, driven about.

झीण p. p. (of झी) Wasted, diminished, shrunk, exhausted. झीणः 1 c. sin. m.

झीर s. n. Milk. झीरस् 1 c. sin.

झुद् adj. Little, small. Mean, low. झुदः 1 c. sin. m.

झेच s. n. A field. झेचस् 1 c. sin.

झेप s. m. A throwing; a delaying, loitering, or passing away (of time). A clump of flowers. झेपस् 2 c. sin.

झेमतर compar. (of झेम Happy, well) Happier, better. झेमतरस् 1 c. sin. n.

झोम s. m. Agitation, shaking, tossing about.

## ख

ख s. n. Heaven, sky. खस् 2 c. sin. खे 7 c. sin.

खग s. m. A bird. खगाः 1 c. pl.

खचित् p. p. (of खच्) Set, inlaid.

खराड s. n. Part, portion. खराडस् 1 c. sin.

खरिडता s. f. A woman whose husband or lover has been guilty of infidelity. खरिडतानास् 6 c. pl.

खद्योत s. m. A fire-fly (from ख Sky, and द्योत Illuminating).

खलु ind. Indeed, certainly, surely. *An expletive.*

खिच् p. p. (of खिद्) Wornied, distressed, exhausted. खिचः 1 c. sin. m.

खिन्नविद्युत्कल्पः *ep. of* भवान्.

खेद *s. m.* Weariness, exhaustion; sorrow, affliction, distress. खेदम् 2 *c. sin.* खेदात् 5 *c. sin.*

## ग

गगन *s. n.* (*also written* गगण) Sky.

गगनगतयः *ep. of* ते understood.

गङ्गा *s. f.* The Ganges.

गङ्गासागर *s. m.* Gangá ságára (name of a place).

गच्छत् *pres. p. par. of* गम् 1 *cl.* Go, pass.

गच्छत्सु 7 *c. pl. m.* गच्छनीनाम् 6 *c. pl. f.*

गच्छति *pres.* गच्छः *pot.*

गज *s. m.* An elephant. गजः 1 *c. sin.* गजस्य 6 *c. sin.*

गण *s. m.* A troop of inferior deities, considered as Śiva's attendants, and under the especial superintendence of Gaṇeśa. गणैः 3 *c. pl.*

गणना *s. f.* Counting, numbering, enumeration. गणनया 3 *c. sin.*

गण्ड *s. m.* A cheek, especially the whole side of the face, including the temple.

गण्डस्तेषुपनयनरुचाङ्गान्तकणोपलुनाम् *ep. of* मुखानाम्.

गत *p. p. (of* गम) Gone, resorted, repaired; turned. गतः 1 *c. sin. m.* गतम् 2 *c. sin. m. n.*

गते 7 *c. sin. m.* गतानाम् 6 *c. pl. m.*

गति *s. f.* A going, motion, march, progress. Course of events. Refuge, asylum. गतिः 1 *c. sin.* गत्या 3 *c. sin.*

गत्वा *ind. p. p. of* गम Go.

गन्तव्य *fut. p. p. (of* गम) To be gone to. गन्तव्या 1 *c. sin. f.* गन्तासि 1 *fut. par.*

गन्तुम् *inf.*

गन्ध *s. m.* Smell, odour, perfume. गन्धम् 2 *c. sin.* गन्धैः 3 *c. pl.*

गन्धवती *s. f.* Name of a river. गन्धवत्या: 6 *c. sin.*

गन्धिन् *adj.* Fragrant, scented. गन्धिभिः 3 *c. pl. m.*

गमः (*after* मा) 3 *pret. par. of* गम Go.

गमन *s. n.* A going in general, moving, walking; departure.

गमय *imp. of* गम Go, causal form.

गमित *p. p. (of* गम caus. form) Made to go, sent, dismissed.

गमितमहिमा *ep. of* यद्यः.

गम्भीर *adj.* Deep; bass (as sound).

गम्भीरा *s. f.* Name of a river. गम्भीराया: 6 *c. sin.*

गम्य *fut. p. p. (of* गम) To be gone to. गम्यम् 2 *c. sin. n.*

गर्जित *s. n.* The muttering of clouds, or rolling of distant thunder. गर्जितम् 2 *c. sin.*

गर्जितैः 3 *c. pl.* गर्जितानाम् 6 *c. pl.*

गर्भ *s. m.* A foetus, an embryo.

गर्भाधानश्चमप्तिचयम् *ep. of* भवनम्.

गर्लित *p. p. (of* गल) Fallen, dropped, moulted. गर्लितम् 2 *c. sin. n.*

गवाक्ष *s. m.* An air-hole, loop-hole, a round window, a bull's eye. गवाक्षे *loc. sin.*

गाढ *adj.* Much, very, excessive. Heavy, oppressive. Firm, close.

गांडीव *s. m. n.* Gándíva, the bow of Arjuna.

गांडीवधन्वन् *s. m.* Armed with Gándíva, *i.e.* Arjuna. गांडीवधन्वा 1 *c. sin.*

गात्र *s. n.* The body. गात्रम् 2 *c. sin.*

गाहमान *pres. p. átm. of* गाह 1 *cl.* Overspread, envelope. गाहमानः 1 *c. sin. m.*

गिरि *s. m.* A mountain. गिरिः 2 *c. sin.*

गीयते *pres. pass. of* गै Sing.

गुण *s. m.* A string. गुणम् 2 *c. sin.*

गुणवत् *adj.* Amiable, virtuous. गुणवत्ति 8 *c. sin. f.*

गुणित *p. p. of* गुण Multiplied (arithmetically), increased, grown. गुणितम् 2 *c. sin. m.*

गुरु adj. Heavy, grievous, irksome, tedious.

Oppressed; charged. Deep. गुरुणा 3 c.

sin. m. गुरुभिः 3 c. pl. n. गुरुम् 7 c. pl. m.

s. m. Any venerable personage, a sire, lord.

गुरोः 6 c. sin.

गुरुतर compar. (of गुरु Heavy) Heavier, sorer.

गुरुतरशुचम् ep. of सखीम्.

गुद्यक s. m. A kind of demigod attendant upon Kuvera the deity of wealth, and guardian of his treasures. गुद्यकः 1 c. sin.

गृह s. n. A house, mansion. गृहात् 5 c. sin.

गृहवलिभुज् s. m. A kind of crane. A sparrow. A crow. गृहवलिभुजाम् 6 c. pl.

गेय fut. p. p. of गै Sing. s. n. A song. गेयम् 2 c. sin.

गेहिनी s. f. A wife. गेहिन्याः 6 c. sin.

गो s. f. The earth. गाम् 2 c. sin.

गोत्र s. n. Family, race, lineage.

गोप s. m. A herdsman, a cowherd.

गोपवेषस्य ep. of विश्वासोः (Dressed as a herdsman).

गौर adj. White, hoary. Whitish, pale yellow.

गौरः 1 c. sin. m. गौरम् 2 c. sin. m. गौरस्य 6 c. sin. m.

गौरव s. n. Weight, heaviness. गौरवाय 4 c. sin.

गौरी s. f. The goddess Gaurí, wife of Siva.

मरित p. p. (of मन्त्र) Strung. —म् 2 c. sin. m. n.

मन्त्रिः s. m. A knot.

महण s. n. A taking, laying hold of, seizing, seizure.

माम् s. m. A village, hamlet, an inhabited and unfortified place in the midst of fields and meadow land, where men of the servile class mostly reside, and where agriculture thrives. In comp. A multitude.

गूँनि s. f. Langour, languidness. गूँनिम् 2 c. sin.

य

घणिटका s. f. A bell.

घन s. m. A cloud. घन 8 c. sin.

घर्मे s. m. Heat. The hot season.

घात s. m. A bruise, blow, stroke.

घोष s. m. Sound, noise. घोषम् 2 c. sin.

च

च ind. And, also. Both. An expletive.

चकित p. p. (of चक्र) Frightened, startled. Timid, timorous, fearful. चकितैः 3 c. pl. n.

चकितचकितम् n. used adverbially, With great alarm.

चक्र s. n. A wheel.

चक्रवाकी s. f. The ruddy goose, commonly called, in India, the Brahmany duck or goose.

चक्रवाकीम् 2 c. sin.

चक्रुः 2 pret. par. of कृ Make. चक्रे 2 pret. átm.

चक्षुम् s. n. The eye. चक्षुः 2 c. sin.

चक्षृ pres. p. par. of चक्षृ 1 cl. Dangle.

चटुल adj. Tremulous, rolling. Beautiful, lovely.

चरण adj. Fierce, violent.

चरडा s. f. A name of the goddess Durgá, applied especially to her incarnation for the purpose of destroying Maheshásur. This exploit forms the subject of a section of the Márkańdeya Purána, and is particularly celebrated in Bengal at the Durga-púja, or festival held in honour of the goddess towards the close of the year (Oct. -- Nov.).

चरडी s. f. A passionate woman. A vixen, a term of endearment. चरडि 8 c. sin.

चण्डेश्वर s. m. Chanda's lord, i. e. Siva.

चतुर num. Four. चतुराः 1 c. pl. m. चतुरः 2 c. pl. m. चतुरस्याम् 6 c. pl. f.

चन्दन s. m. n. Sandal.

चन्द्रकान्त *s. m.* A fabulous gem, the moonstone, supposed to be formed of the congelation of the rays of the moon; a kind of crystal may perhaps be meant. चन्द्रकान्तः: 1 *c. pl.*

चन्द्रपाद *s. m.* A lunar ray. चन्द्रपादैः 3 *c. pl.*  
चन्द्रिका *s.f.* Moonlight, a moonbeam. चन्द्रिकासु 7 *c. pl.*

चमरी *s. f.* A kind of deer, or rather the Bos grunniens, erroneously classed by the Hindu writers amongst the deer.

चमू *s.f.* A host. चमूनाम् 6 *c. pl.*

चण्ण *s. n.* A foot.

चल *adj.* Trembling, tremulous, wavy, undulary. चलकिशलयः *ep. of अशोकः or केशः.*

चलन्त *s. n.* Pulsation, a tremulous motion. चलन्तम् 2 *c. sin.*

चलोमि *ep. of पयः.*

चादु *s. m.* Pleasing or grateful discourse, flattery.

चादुकार *adj.* Complying with a request, humouring, complaisant. चादुकारः 1 *c. sin. m.*

चातक *s. m.* A kind of cuckoo. चातकः 1 *c. sin.*  
—काः 1 *c. pl.* —कान् 2 *c. pl.* —केभ्यः 4 *c. pl.*

चाप *s. m.* A bow.

चामर *s. n.* A chowrie, the tail of the Bos grunniens, used to whisk off flies, also an emblem or insignia of princely rank. चामैः 3 *c. pl.*

चारु *adj.* Pretty, elegant, beautiful. चारुणा 3 *c. sin. m. n.*

चाप *s. m.* The blue jay. चापातः 1 *c. pl.*

चित्रकूट *s. m.* Name of a mountain. —कूटः 1 *c.*

चिर *adj.* Long. चिरम् *n.* A while, a long time.

चूडा *s.f.* A lock of hair on the crown of the head, a crest, a top-knot.

चूर्ण *s. m. n.* Aromatic powder, pounded sandal, &c.

चेत् *ind.* If.

चेतन *adj.* Living, animated.

चेतस् *s. n.* Mind, heart, soul, feelings. चेतः 1 *c. sin.* चेतसा 3 *c. sin.* चेतसः 6 *c. sin.*  
चेतसि 7 *c. sin.*

चैत्र *s. m.* A sacred tree, a religious fig-tree, &c., growing in a village or near it, and held in veneration by the villagers.

चौर *s.m.* A thief, robber, pilferer. चौरे 7 *c. sin.*

च्युत *p. p. (of चु)* Dropped, slipped, slidden.

### छ

छमन् *s. n.* Plea, pretext. छमना 3 *c. sin.*

छन्न *p. p. (of छद्द)* Covered, clad. छन्ना 1 *c. sin. f.*

छवोपानाः *ep. of अचलः.*

छवि *s. f.* Beauty, brilliancy, hue.

छादयत् *pres. p. par. of छद्द* 10 *cl.* Veil, cover, conceal. छादयन्नीम् 2 *c. sin. f.*

छाया *s. f.* Shade, shadow. Beauty, splendour, lustre, light, brilliancy, brilliant hue. Tint. A straight or continuous line. छायया 3 *c. sin.* As the last member of a compound, it takes a short vowel, as, गरुड़छायम्. See Wilson's grammar, page 348.

छायान्नन् *s. m.* A reflected image, a shadow.

छायात्मा 1 *c. sin.*

छायाभिन्न *adj.* Divided in radiance, reflecting light from various surfaces.

छिन्न *p. p. (of छद्द)* Cut, snapped, broken.

छेद *s. m.* A cutting, segment, slice; a part, portion. Any distinguishing mark (as a streak, &c.) by which the face or person is decorated. छेदैः 3 *c. pl.*

### ज

जगत् *s. n.* The world.

जघन *s. n.* The hip and loins.

जन *s. m.* A man, person ; people, kindred. जनः 1 *c. sin.* जनम् 2 *c. sin.* जने 7 *c. sin.*  
 जनक *s. m.* Name of a king, sovereign of Mithilā, and father of Sítá.  
 जनकतनयाद्वानपुण्योदकेषु *ep. of आश्रमेषु.*  
 जनपद *s. m.* Any inhabited country. जनपदम् 2 *c. sin.*  
 जनित *p. p. (of जन caus. form)* Produced, occasioned by. जनितम् *acc. sin. f.* जनितैः 3 *c. pl. n.*  
 जन्मन् *s. n.* Birth, origin, production.  
 जनू *s. m.* The rose-apple.  
 जनूकुञ्जप्रतिहतरयम् *ep. of तोयम्.*  
 जय *imp. par. of जि 1 cl.* Conquer.  
 जर्जर *adj.* Split, broken, divided into an infinite of parts. जर्जैरः 1 *c. pl. m.*  
 जल *s. n.* Water. जलम् 2 *c. sin.*  
 जलद *s. m.* A cloud. जलद 8 *c. sin.*  
 जलदाम *adj.* Bright as a cloud. जलदामम् 2 *c. sin. n.*  
 जलधर *s. m.* A cloud. जलधर 8 *c. sin.*  
 जलमुच् *agt.* Water-shedding. A cloud. जलमुचः 1 *c. pl.*  
 जललवमुच् *agt.* Discharging drops of water. जललवमुचः 6 *c. sin. m.*  
 जवा *s. f.* The China rose.  
 जहु *s. m.* Name of a king or saint, son of Kuru. जहोः 6 *c.*  
 जात *p. p. (of जन)* Born, produced, sprung, grown, become, growing. जातः 1 *c. sin. m.* जातम् 2 *c. sin. m.* जाताम् 2 *c. sin. f.* जातानि 2 *c. pl. n.*  
 जातविभासः *ep. of स्त्रियः* (Precipitate).  
 जानामि *pres. par. of ज्ञा 9 cl.* Know. जानीयाः *pot.* जाने *pres. atm.*  
 जाया *s. f.* A wife. जायाम् 2 *c. sin.*

जाल *s. n.* A lattice, casement, window, eyelet, loophole. Net-work. A multitude. जालैः *ins. pl.*  
 जालक *s. n.* A bud, germ, unblown flower. जालकानि 2 *c. pl.* जालकैः 3 *c. pl.*  
 जीमूत *s. m.* A cloud. जीमूतेन 3 *c. sin.*  
 जीवत् *pres. par. of जीव 1 cl.* Come to life, revive.  
 जीवित् *s. n.* Life, existence. जीवितम् 2 *c. sin.*  
 जुष् *agt. in comp.* Serving, sharing ; possessing. जुषाम् 6 *c. pl.*  
 ज्ञात *p. p. (of ज्ञा)* Known, experienced.  
 ज्ञातासादः *ep. of कः*  
 ज्ञास्यसे 2d *fut. atm.* of ज्ञा Know.  
 ज्या *s. f.* A bowstring.  
 ज्योतिलेखावलयि *ep. of वर्षम्* (Studded with rows of stars.)  
 ज्योतिष्ठायाकुसुमरचितानि *ep. of स्वलानि.*  
 ज्योतिस् *s. n.* A star. Fire, light.

न

नट *s. m. n.* Shore, bank, edge, margin, height, towering eminence.  
 नडित् *s. f.* Lightning.  
 नगडुल् *s. m.* Grain after threshing and winnowing, especially rice. नगडुलः 1 *c. pl.*  
 नत् *ind.* Therefore.  
 नत्पर *adj.* Diligent, closely attentive. नत्परम् 2 *c. sin. f.*  
 नत्र *ind.* There.  
 नथा *ind.* Thus. So, in this manner, so much, likewise, in the same manner.  
 नथैव *ind.* So, even so, in the same manner.  
 नहू *pron.* He, she, it, that.  
 नदनु *ind.* After that, afterwards.  
 ननय *s. m.* A son. ननयः 1 *c. sin.* ननयम् 2 *c. sin.*

तनया *s. f.* A daughter.

तनु *s. f.* The body. तनुम् 2 *c. sin.* *adj.* Narrow, thin, slender, emaciated. तनुम् 2 *c. sin. m.* तनुना 3 *c. sin. n.*

तनुता *s. f.* Tenuity, thinness, extenuation, littleness, diminutiveness. तनुताम् 2 *c. sin.*

तनु *s. m.* A thread.

तनुजालावलवाः *ep. of चन्द्रकान्ताः*.

तन्त्री *s. f.* The wire or string of a lute. तन्त्री: 2 *c. pl.*

तन्त्री *s. f.* A thin, slender, delicate woman.

तम् *p. p. (of तप)* Inflamed, scorched by pain or sorrow. तम्भम् 2 *c. sin. n.* तमेन 3 *c. sin. n.*

तम् 2 *c. sin. m. of तद्*. तम् तम् This and that, all that, whatever.

तमस् *s. n.* Darkness, gloom. तमेभिः 3 *c. pl.*

तरु *s. m.* A tree. तर्वः 1 *c. pl.* तरुम् 7 *c. pl.*

तर्क्यामि *pres. par. of तर्क्षे* 10 *cl.* Suspect, infer, suppose, conclude. Bethink one's self, have a mind. तर्क्येः *pot.*

तव 6 *c. sin. of युम्द्* Thou.

तस्मात् 5 *c. sin. n. of तद्*. Therefore. तस्मिन् 7 *c. sin. m. n.* For the doubling of the न् see Grammar. तस्मै 4 *c. sin. m.* तस्य 6 *c. sin. m.* तस्याः 6 *c. sin. f.*

ताः 2 *c. pl. f. of तद्*. तान् 2 *c. pl. m.* तान् तान् These and those, many. ताभ्यः 5 *cl. pl. f.* ताम् 2 *c. sin. f.*

ताल *s. m.* A beating of time by clapping the hands together. तालैः 3 *c. pl.*

तावत् *ind.* So soon. Forthwith. Meanwhile, in the first place.

तासाम् 6 *c. pl. f. of तद्*.

तिक्त *adj.* Fragrant, spicy, aromatic. तिक्तैः 3 *c. pl. m.*

तिर्यक् *adj.* Moving awry, meandering. Curved. तिर्यक् 2 *c. sin. n.*

तिल *s. m.* A plant bearing an oily seed, sesamum.

तीर *s. n.* Shore, bank, margin, brink. तीरे 7 *c. sin.*

तीरोपानस्तनितमुभगम् *ep. of पयः*.

तीर्णे *p. p. (of त)* Traversed, passed, gone. तीर्णेः 1 *c. sin. m.*

तीर्थ *s. n.* A holy place of pilgrimage. तीर्थम् 2 *c. sin.*

तुङ्ग *adj.* Loftly. तुङ्गम् 2 *c. sin. m.* तुङ्गेन 3 *c. sin. n.* तुङ्गान् 2 *c. pl. m.*

तुमुल *s. m.* A loud and confused noise, a clatter.

तुलयितुम् *inf. of तुल* 10 *cl.* Weigh, outweigh, counterpoise, equal, compete, vie.

तुला *s. f.* Resemblance, likeness. तुलाम् 2 *c. sin.*

तुषार *s. m.* Frost. Ice or snow. तुषारैः 3 *c. pl.*

तुषारादि *s. m.* The Himalaya mountain.

तूर्णम् *ind.* Quick, swift, quickly.

तृण *s. n.* Grass.

तृष्णा *s. f.* Thirst.

ते 6 *c. sin. of युम्द् and 1 c. pl. m. of तद्*.

तेजस् *s. n.* Splendour; radiance, glory, brilliancy. Male energy. तेजः 1 or 2 *c. sin.*

तेन 3 *c. sin. n. of तद्*. Therefore. तेषाम् 6 *c. pl. m.* तैः 3 *c. pl. m.* तैः तैः With these or those, with several or many.

तोय *s. n.* Water. तोयम् 2 *c. sin.* तोये 7 *c. sin.*

तोयद् *s. m.* A cloud.

तोयोत्सर्गस्तनितमुखरः 1 *c. sin. m.* Noisy with rain and thunder.

तोरण *s. m. n.* The ornamented arch of a door or gateway. तोरणेन 3 *c. sin.*

त्यक्ता *ind. p. p. of त्यज* Leave, get rid of.

त्यज *imp. par. of त्यज* 1 *cl.* Quit, avoid, shun, get rid of. त्यजति *pres.* त्याजित *p. p. caus. form.* Made to quit. त्याजितः 1 *c. sin. m.*

त्रसत् *p. p. par.* (of त्रस् 1 *cl.*) Fearing, starting with dread.

त्रिग्रायन् *s. m.* Śiva (triocular).

त्रिग्रायन्वृपोत्त्वात्कूटात् *ep. of शैलात्.*

त्रिदेव *s. m.* A god.

त्रिदेवनिता *s. f.* A goddess.

त्रिपुर *s. m.* Name of a demon.

त्रिभुवन *s. n.* The three worlds of heaven, earth, and hell.

त्रियामा *s. f.* Night, as consisting of three watches.

त्रिपु 7 *c. pl. n. of त्रि* *num.* Three.

त्र्यक्ष *s. m.* Śiva. त्र्यक्षस्य 6 *c. sin.*

त्वत् *in compos. for युम्ह्.*

त्वत्तः *abl. sin. of युम्ह्.*

त्वत्प्रयाणानुरूपम् *ep. of मार्गम्.*

त्वद्ग्रीष्मनिपु *ep. of पुष्करेषु.*

त्वन्निस्यन्देच्छसितवसुधागन्धसम्बैकुण्ठः *ep. of वायुः.*

त्वम् 1 *c. sin. of युम्ह्* Thou. त्वाम् 2 *c. sin.*

त्वया 3 *c. sin.* त्वयि 7 *c. sin.*

त्वरयति *pres. par. of त्वर* *caus. form,* Quicken, urge forward, accelerate.

त्वरितम् *p. p. sin. n. adverbially,* In haste, fast.

त्वाद्वश *adj.* Such as thee, like thyself. त्वाद्वशाः

1 *c. pl. m.*

## द

दश्मिण् *pronom.* South. दश्मिणेन Southwards.

दग्ध *p. p. (of दह)* Burned.

दत् *p. p. (of दा)* Given.

दत्तनृत्योपहारः *ep. of त्वम्* understood (Complimented with a dance.)

दत्तमार्गः *ep. of त्वम्* (Given way to, having the road ceded.)

दत्तहस्ता *ep. of गौरी* (Handed, supported.)

दत्ता *ind. p. p. (of दा)* Having given.

ददर्श 2 *pret. par. of दश* See.

दधान *pres. p. átm. of धा* 3 *cl.* Hold. Have, assume, possess. दधानः 1 *c. sin. m.*

दधि *s. n.* Curds.

दधौ 2 *pret. par. of धौ* Reflect, think, meditate.

दन्तिन् *s. m.* An elephant. दन्तिनः 3 *c. pl.*

दम्पती 2 *c. du. of दम्पति* *s. m.* Husband and wife.

दयिता *s. f.* A cherished woman or wife.

दरी *s. f.* A cavern. दरीषु 7 *c. pl.*

दर्षि *s. m.* Pride.

दर्षण *s. n.* A looking-glass, a mirror. दर्षणस्य 6 *c. sin.*

दर्शय *imp. par. of दश* See, *caus. form.*

दर्शित *p. p. (of दश caus. form)* Displayed, exposed to view.

दर्शितावर्त्तनाभेः *ep. of निर्विन्द्यायाः.*

दल *s. m. n.* A leaf.

दव *s. m.* A wood, a forest.

दवाग्नि *s. m.* A wood on fire, the conflagration of a forest. दवाग्निः 1 *c. sin.*

दशत् *num.* Ten.

दशन *s. m. n.* A tusk.

दशपुर *s. m.* Name of a district or city.

दशमुख *s. m.* Name of the ten-faced giant Rāvaṇa.

दशमुखभुजोच्छसितप्रस्यसन्ये: *ep. of कैलासस्य.*

दशा *s. f.* State, condition (of mankind).

दशार्णि *s. m.* Name of a country. दशार्णिः 1 *c. pl.* denoting Its cultivated tracts or fields.

दान *s. n.* Giving; a gift. दानात् 5 *c. sin.*

दामन् *s. n.* A string, a cord. A chaplet, wreath or garland for the forehead. दाम 2 *c. sin.*

दायक *agt.* Giving, bestowing; a giver. दायिका 1 *c. sin. f.*

दाह *s. m.* A conflagration. दाहात् 5 *c. sin.*

दिक्संसक्तप्रवित्तधनव्यस्तसूर्यातपानि *ep. of वासरणि.*

दिङ्गांग *s. m.* An elephant of a quarter or point of the compass, one of eight attached to the

north, north-east, &c. supporting the globe.	देव त्रिंशुगानाम् 6 c. pl.	देव s. m. A god. शिवा. देवम् 2 c. sin.
दिन s. m. n. A day.	दिव्यानाम् 6 c. pl.	देवानाम् 6 c. pl.
दिनकर s. m. The sun.		देवदारु s. m. A species of pine.
दिव् s. f. Heaven. दिवः 6 c. sin.		देवपूर्वम् ep. of गिरिम् (Preceded by Deva, having the word Deva prefixed).
दिवस s. m. n. A day. दिवसे 7 c. sin. दिवसेषु 7 c. pl.		देश s. m. Place, country. देशः 1 c. pl.
दिश् s. f. A region, quarter, space. दिशम् 2 c. sin. दिशि 7 c. sin. दिशु 7 c. pl.		देशान् 2 c. pl.
दीर्घ adj. Long. दीर्घान् 2 c. pl. m. दीर्घीकृत्वेन् 1 c. sin. m. Lengthening, prolonging.		देहली s. f. The threshold of a door, the lower part of the wooden frame of a door, or a raised terrace in front of it.
दीर्घयामा ep. of त्रियामा.		दैन्य s. n. Feebleness, weakness, a poor and pitiable state. दैन्यम् 2 c. sin.
दीर्घीज्ञासम् ep. of अङ्गम्.		दैव s. n. Destiny, fate, fortune.
दुःख s. n. Misery, distress. दुःखम् 1 c. sin.	दुःखदुःख Intense distress.	दोष s. m. Spoil, damage, injury. दोषम् 2 c. sin.
दुःखलूल s. n. Wove silk. Fine raiment.		दोहद s. n. A wish, a longing desire (particularly of a pregnant woman).
दुर्लभ adj. Difficult of access, or attainment. दुर्लभा 1 c. sin. f.		द्योतिन् agt. Shining. द्योतिभिः 3 c. pl. m.
दुर्लभप्रार्थनम् ep. of चेतः.		द्रस्यसि 2 fut. par. of दृश्य See.
दूत s. m. A messenger.		दुत p. p. (of दु) Dissolved, melted. Quick, swift. दुतम् 2 c. sin. n. used adverbially, Rapidly, quickly.
दूर adj. Distant, far, remote. दूरात् 5 c. sin. n.		दुततर compar. (of दुत) Quicker, swifter.
दूरवन्धुः ep. of अहम्.		दुम s. m. A tree. दुमान् 2 c. pl. दुमाणाम् 6 c. pl.
दूरम् sin. n. adverbially, Far, to a distance.		द्वन्द्व s. n. A pair. A couple of animals (male and female). द्वन्द्वैः 3 c. pl.
दूरीभूत adj. Removed, afar off. दूरीभूतम् 2 c. sin. m. दूरीभूते 7 c. sin. m.		द्वार s. n. A door, gate, or rather the door or gateway; a passage, entrance. द्वारम् 2 c. sin.
दूर्वा s. f. Bent grass, commonly <i>Dub</i> .		द्वितीय adj. Second. द्वितीयम् 2 c. sin. n.
दृष्टुः s. f. A stone, a rock. दृष्टिः 7 c. sin.		द्विरुद्ध s. m. An elephant (two-tusked).
दृष्ट p. p. (of दृश्य) Seen, viewed, beheld, regarded; appearing. दृष्टे 7 c. sin. m. n.		
दृष्टभक्तिः ep. of त्वम् understood (Having thy service beheld).		
दृष्टि s. f. A look, glance. Sight, seeing. The eye. दृष्टिः 1 c. sin. दृष्टिम् 2 c. sin. दृष्टीः 2 c. pl.		ध
दृष्टिपात् s. m. A look, a glance. —तान् 2 c. pl.		धनपति s. m. Kuvera, god of riches. धनपतेः 6 c. sin.
दृष्टोऽन्तः यः ep. of त्वम् understood.		धनुःखरः s. n. A bow, the stick or horns of a bow. धनुःखरात् 1 c. sin.
दृष्टा ind. p. p. (of दृश्य) Having seen.		धनुष् s. n. A bow.

धनेश *s. m.* Lord of wealth. धनेशः 1 *c. sin.*  
 धन्वन् *s. m. n.* A bow.  
 धातु *s. m.* A mineral, a fossil.  
 धातु *s. m.* Brahmá, the creator. धातुः 6 *c. sin.*  
 धामन् *s. n.* A house, dwelling, abode. धाम 2 *c. sin.*  
 धारयन् *pres. p. par. of धृ* 10 *cl.* Bear, carry, have, possess, support, sustain. धारयन्ती 1 *c. sin. f.* धारयेषाः *pot.*  
 धारा *s. f.* A hard shower falling in large drops or hail.  
 धारिन् *agt.* Holding, containing. धारिणः 1 *c. pl. m.*  
 धार्जिराष्ट्र *s. m.* A son of Dhritaráshíra. धार्जिराष्ट्रः 1 *c. pl.*  
 धीर *adj.* Deep (as sound), grave.  
 धीरता *s. f.* Refusal. धीरताम् 2 *c. sin.*  
 धुन्वत् *pres. p. of धृ* 5 *cl.* Shake. धुन्वन् 1 *c. sin. m.*  
 धूत *p. p. (of धू)* Shaken, agitated; fanned.  
 धूतोद्यानम् *ep. of धाम.*  
 धूप *s. m.* Fragrant powder. धूपैः 3 *c. pl.*  
 धूम *s. m.* Smoke, vapour.  
 धृत *p. p. (of धृ)* Held, worn, borne. धृतम् 2 *c. n.*  
 धैर्य *s. n.* Firmness, inflexibility. धैर्यात् 5 *c. sin.*  
 धौत *p. p. of धाव* White, bright, silvered, shining.  
 धौतपाङ्गम् *ep. of मयूरम्* (Whose eye vies in brightness).  
 ध्यास्यन्ति 2 *fut. par. of ध्यै* Think.  
 ध्वनिति *pres. par. of ध्वनि* 1 *cl.* Echo, reverberate.  
 ध्वनि *s. n.* Sound, noise. ध्वनिः 1 *c. sin.* ध्वनिम् 2 *c. sin.* ध्वनिभिः 3 *c. pl.*  
 ध्वनित *p. p. (of ध्वनि)* Sounded, making a noise.

## न

न *ind.* No, not, neither, nor. न न *imply an affirmative.*

नख *s. m.* A nail, claw. नखेन 3 *c. sin.*  
 नखपद *s. n.* A scratch; soreness (of feet) (*from* नख A nail, *and* पद A mark).  
 नग *s. m.* A mountain.  
 नगनदी *s. f.* Name of a river.  
 नगेन्द्र *s. m.* Chief of mountains, *i.e.* Kailása. नगेन्द्रम् 2 *c. sin.*  
 नचिरेण *ind.* Speedily, shortly.  
 नदति *and* नदनि *pres. par. of णद* 1 *cl.* Cry, utter a sound, sing.  
 नदी *s. f.* A river. नद्यः 1 *c. pl.*  
 ननु *ind.* Certainly, surely. *A particle of interrogation, How? what?* ननु न Do (I) not? can (I) not?  
 नभस् *s. n.* Sky, air. The month Srávána, the rains or rainy season. नभसि 7 *c. sin.*  
 नमित *p. p. (of णम caus. form)* Bowed, bent down. नमितः 1 *c. sin. m.*  
 नम *adj.* Bent, bowed, crooked, curved, inclined. नमः 1 *c. sin. m.* नमा 1 *c. sin. f.*  
 नयन *s. n.* The eye. नयनम् 1 *c. sin.* नयनैः 3 *c. pl.* (*for* नयनपातैः Glances).  
 नयनसलिला *s. n.* A tear. नयनसलिलम् 1 *c. sin.*  
 नयनसलिलैः 3 *c. pl.*  
 नयनसलिलोत्पीडरुद्वावकाशाम् *ep. of निद्राम्.*  
 नरपति *s. m.* A king, a sovereign prince.  
 नरपतिपथ *s. m.* A royal road, forty cubits broad. नरपतिपथे 7 *c. sin.*  
 नर्वियेषाः *pot. par. (of नृत �Dance, caus. form,)* नर्वित *p. p.* Made to dance. नर्वितः 1 *c. sin. m.*  
 नलिन *s. n.* A lotus or water-lily. नलिनैः 3 *c.*  
 नलिनी *s. f.* A lotus. नलिन्याः 6 *c. sin.*  
 नव *adj.* New, fresh.  
 नवन् *num. pl. only,* Nine. नव 1 *c.*  
 नवशशिभृत् *s. m.* Síva (*from* नवशशिन् The

नवशिभूता new moon, and भूत् Bearing). 3 c. sin.	नियतवस्तिम् ep. of स्तन्दम्.
नाग s. m. An elephant.	नियमन s. n. Humiliation, coercion.
नागर s. m. A libertine. नागरणाम् 6 c. pl.	निर् prep. Out.
नाभि s. m. f. The navel. Musk. नाभिः 1 c. sin.	निरञ्जन adj. Free from passion or sorrow (from नि neg. and रञ्जन Affection, or निर् Without, अञ्जन Collyrium, fig. Darkness). निरञ्जनम् 2 c. sin. n.
नामेः 6 c. sin.	निर्दैय adj. Unmerciful. Close (embrace).
नाम ind. By name, called, namely.	निर्दिशत् pres. p. par. of दिश 6 cl. Shew, point, with निर् Out. निर्दिशनः 1 c. pl. m.
नामन् s. n. A name. नामा 3 c. sin.	निर्मित p. p. (of मा Measure, with निर्) Made, fabricated.
नालु s. m. n. A hollow or tubular stalk, the stalk of the water-lily, &c. नालैः 3 c. pl.	निर्विनोद adj. Void of solace, destitute of that which might divert the mind from care.
नि prep. In, un.	निर्विनोदाम् 2 c. sin. f.
निःश्वास s. m. Breathing out, expiration, sighing. निःश्वासेन 3 c. sin.	निर्विन्द्या s. f. Name of a river issuing from the Vindhya mountain. निर्विन्द्यायाः 6 c. sin.
निकप s. m. The touchstone.	निर्विशेः pot. and निर्वेस्थावः 2 fut. par. of विश Enter, with निर् Arrive at, obtain, enjoy.
निक्षिप्त ind. p. p. (of द्विप Throw, with नि Having placed or laid.	निवृत्त p. p. (of वृत्त Become, with नि) Returned. निवृत्तः 1 c. sin. m.
निखिल adj. All, entire, complete. निखिलम् 1 c. sin. n.	निश्च s. f. Night. निश्चि 7 c. sin.
निचुल s. m. A plant, commonly called Hijjal (Barringtonia acutangula). —त् 5 c. sin.	निशीथ s. n. Midnight. निशीये 7 c. sin.
नितस्त्र s. m. The buttocks or posteriors in general; or as it is sometimes applied, the circumference of the hip and loins.	निश्चान्द्र adj. Silent. निश्चान्द्रः 1 c. sin. m.
नित्य adj. Constant, continual.	निश्चास s. m. A sigh. निश्चासानाम् 6 c. pl.
निद्रा s. f. Sleep, slumber. निद्राम् 2 c. sin.	निषण p. p. (of घट Sit, with नि) Seated, perched, rested, reclining. निषणः 1 c. sin. m.
निधि s. m. A treasure. निधयः 1 c. pl.	निष्पत्ति pres. par. of पत् 1 cl. Fall, with नि. निष्पत्ति 1 c. pl. f.
निनाद s. m. Noise, sound. निनादः 1 c. sin.	निष्पत्तिनि pres. par. of पत् 1 cl. Fall, with निर् Out.
निपत्ति pres. par. of पत् 1 cl. Fall, with नि.	निष्कलु adj. Fruitless, useless, unprofitable.
निपातयत् pres. p. caus. form. निपातयन्तः 1 c. pl. f.	निष्कलारम्भयन्तः ep. of के.
निपुण adj. Clever, skilled. निपुणाः 1 c. pl. m.	निस्यन्दमान pres. p. átm. of स्यदि 1 cl. with नि Trickling, flowing, oozing, issuing.
निभ in comp. Like, resembling. —त् 2 c. sin. f.	निस्सन्द्र s. m. A dropping, a distilling.
निभूत adj. Lonely, solitary. निभूते 8 c. sin. f.	निहित p. p. (of धा Hold, with नि) Laid, fixed, lodged, treasured up, deposited. निहितात्
निम्न adj. Deep.	
नियत p. p. (of यम with नि) Fixed, settled, constant, permanent.	

5 c. sin. m. निहितम् 2 c. sin. n. निहितैः	नेय fut. p. p. (of यो) To be brought. नेयम्
3 c. pl. n. निहाद् s. m. Sound.	1 c. sin. n.
निहादिन् adj. Sounding, pealing. निहादी	नेष्पनि 2 fut. par. of यो Bring, reduce.
1 c. sin. m. नीचैराख्यम् ep. of गिरिम्.	नैदाय adj. Scorching, peculiar to the hot season (May--June), called निदाय. —म् 2 c. sin. m.
नीचैस् ind. Down, downward, below, underneath. Low, dwarfish.	नैश् adj. Nightly, nocturnal. नैशः 1 c. sin. m.
नीड s. m. n. A nest.	नौ 6 c. du. of अस्मद् I.
नीत् p. p. (of यो) Brought, conducted. Reduced. Passed. नीताः 1 c. pl. m. नीता 1 c. sin. f.	न्यस्त p. p. (of अस Throw, with नि) Thrown, placed, laid; leaning, resting. न्यस्तम् 1 c. sin. n. न्यस्ते 7 c. sin. n. न्यस्य ind. p. p. Having placed.
नीत्वा ind. p. p. (of यो) Having passed.	न्यास s. m. A placing, setting, laying or depositing. Impress, stamp, mark.
नीप s. m. The Kadamba-tree. नीपम् 2 c. sin.	
The Kadamba flower when full blown is invested with projecting antheræ like the erect bristles of a hedgehog. <i>In the neut.</i> The blossoms are denoted.	
नील् adj. Blue. नीलम् 2 c. sin. n.	प
नीलकरण s. m. A peacock. नीलकरणः nom. sin.	पक्षी p. p. (irreg. of पक्ष) Ripe.
नीची s. f. A petticoat.	पक्षिन् s. m. A bird. पक्षिगणम् 6 c. pl.
नीवीवन्योद्भूसितशिथिलम् ep. of वासः.	पक्ष्मन् s. n. An eyelash. पक्ष्मभिः 3 c. pl.
नुदति pres. par. of गुद् 6 cl. Send, drive, propel.	पङ्क s. m. n. Mud.
नूनम् ind. Assuredly, certainly. Perhaps, probably.	पङ्कि s. f. A line, row, series. पङ्किम् 2 c. sin.
नृ s. m. A man. नृणाम् 6 cl. pl.	पञ्चवाणि s. m. Kámadeva. पञ्चवाणः 1 c. sin.
नृत् s. n. Dancing, a dance. (There is a kind of dance with violent and frantic gesticulations practised by the god Śiva and his votaries. It is called Tánídava, from the inventor Tánđu, one of Śiva's doorkeepers, and an original teacher of the arts of dancing and mimicry.)	पञ्च s. n. A cage, an aviary.
नेत् agt. A leader, a guide. नेत्रा 3 c. sin.	पट s. m. n. Cloth. A veil or screen.
नेत्र s. n. An eye.	पटह s. m. A kettle-drum, a tabor.
नेमि s. f. The felly, circumference, or outer part of a wheel.	पटहता s. f. The function, office, or noise of a drum. पटहताम् 2 c. sin.
	पटु adj. Sensible, intellectual. Smart, shrill, sharp, crackling. पटुतर compar. Fiercer.
	पटुकरणैः ep. of प्राणिभिः.
	पण्यस्त्री s. f. A harlot (पण्य Vendible, स्त्री Woman).
	पतन्ति pres. par. of पत 1 cl. Fall.
	पति s. m. Lord, master.
	पतित p. p. (of पत) Fallen, dropped, prostrate.
	पतितम् 2 c. sin. m. पतिताम् 2 c. sin. f.
	पतितैः 3 c. pl. n.
	पथ s. m. A road. पथे 7 c. sin.

पथिक *s. m.* A traveller.

पथिन् *s. m.* A road, path, way. पन्था: 1 *c. sin.*  
पथि 7 *c. sin.*

पद *s. n.* A foot. Step, footstep, print of a foot; a mark. A foot, or, rather, a line of a stanza. A work. Place, site. Rank, station. पदम् 1 or 2 *c. sin.* पदैः 3 *c. pl.*

पदवी *s. f.* A road, path, way, track. पदवीम् 2 *c. sin.*

पद्म *s. m. n.* A lotus. One of Kuvera's nine gems.

पद्मिनी *s. f.* A lotus.

पद्मस् *s. n.* Water. पद्मः 2 *c. sin.* पद्मसि 7 *c. sin.*

पद्मोद *s. m.* A cloud. पद्मोद 8 *c. sin.*

पद्मोनिधि *s. m.* The ocean. पद्मोनिधिम् 2 *c. sin.*

पर *pronom.* After, following, next, beyond. परम् 2 *c. sin. n.*

परम् *ind. governing the 5th case,* After.

पराधीन *adj.* Dependent, subject, subservient.

पराधीनवृत्तिः *ep. of अन्यः or of अहम्.*

परि *prep.* Round, about.

परिकीर्त्तिः *p. p. (of कृत with परि)* Called.

परिणामा *s. f.* Enumeration, counting, number. परिणाम्या 3 *c. sin.*

परिग्राम *p. p. (of गम with परि)* Obtained, gained. Distressed, overcome,

परिचय *s. m.* Acquaintance, intimacy. परिचयम् 2 *c. sin.*

परिचित *p. p. (of चि� Collect, with परि)* Known, acquainted with. परिचितः 1 *c. sin. m.*

परिचितभूलताविभमाणाम् *ep. of कौतूहलानाम्.*

परिणत *p. p. (of गम Bow, with परि)* Bowed, bent. Stooping (as an elephant about to strike with his tusks). Ripe, mature, full grown; perfected, exalted. परिणताम् 2 *c. sin. f.*

परिणति *s. f.* Ripeness, maturity.

परिणमयित् *agt.* Who or what bends down. Who causes to ripen. —ता 1 *c. sin. m.*

परितः *ind.* On every side, all around.

परिताप *s. m.* Heat. परितापात् 5 *c. sin.*

परित्वाण *s. n.* Preservation.

परिदग्ध *p. p. (of दह Burn, with परि)* Burned, scorched. परिदग्धाः 1 *c. pl. f.*

परिभ्रम *s. m.* Defeat, discomfiture, disgrace.

परिमल *s. m.* The fragrant scent of unguents.

परिमित *p. p. (of मा Measure, with परि)* Limited; moderate, sparing.

परिलघु *adj.* Very light.

परिसर *s. m.* Breadth, width, expansion.

परिहरन् *p. p. par. (of हृ 1 cl. Take, with परि)* Setting aside, taking down, humbling. परिहरन् 1 *c. sin. m.*

परीयाः *pot. par. of इ 2 cl. Go, with परि* Go round, circumambulate.

परुष *adj.* Harsh, grating. Violent, blustering. Rough, crisp (not softened with unguents).

परुषम् 2 *c. sin. m. n.* परुषैः 3 *c. pl. n.*

पर्ण *s. n.* A leaf. पर्णैः 3 *c. pl.*

पर्यन्त *s. n.* Extremity.

पर्वत *s. m.* A mountain. पर्वते 7 *c. sin.*

पवन *s. m.* Air, wind, personified as a deity. पवनः 1 *c. sin.*

पशुपति *s. m.* A name of Siva. पशुपतेः 6 *c. sin.*

पश्चात् *ind.* Afterwards. Westward.

पश्य *imp. par. of दृश 1 cl.* See, observe, be hold. पश्यत् *pres. p.* पश्यन्तीनाम् 6 *c. pl. f.*

पाणि *s. m.* The hand. पाणीन् 2 *c. pl.* पाणिभिः 3 *c. pl.*

पाण्डु *adj.* Pale, straw-coloured, yellowish white. पाण्डुः 1 *c. sin. m.*

पाण्डुच्छाया *ep. of सिन्धुः..*

पाण्डुच्छायोपवनवृत्यः *ep. of दशार्णाः..*

पा रुद्धता *s. f.* Paleness. पारुद्धताम् 2 *c. sin.*  
 पात् *s. m.* A fall, or falling. पातैः 3 *c. pl.*  
 पातिन् *agt.* Falling, failing. पाति 2 *c. sin. n.*  
 पातुम् *inf. of* पा Drink.  
 पात्र *s. n.* A vessel, a receptacle of any kind.  
 पात्रीकृद्धन् 1 *c. sin. m.* Making an object.  
 पाथेय *s. n.* Provender, provision for a journey.  
 पाथेयवत् *adj.* Furnished with provisions for a  
     journey. पाथेयवतः 1 *c. pl. m.*  
 पाद *s. m.* A foot. A ray of light. पादः 1 *c.*  
     *sin.* पादे 7 *c. sin.* पादान् 2 *c. pl.*  
 पादचार *s. m.* A going on foot. —रेण 3 *c. sin.*  
 पादन्यास *s. m.* A dance, or measured step.  
 पादन्यासक्षितरसनाः *ep. of* वेश्याः.  
 पाप *s. n.* Sin. पापम् 2 *c. sin.*  
 पारवत् *s. m.* A dove, a pigeon.  
 पावक *s. m.* Fire. पावकेन 3 *c. sin.*  
 पार्ष्व *s. m.* A side.  
 पाश *s. m.* A noose. *In compos. with words*  
     *signifying hair, Quantity; as, केशपाश*  
     *Much, or flowing hair.*  
 पास्यसि 2 *fut. par. of* पा Drink.  
 पिशुन् *adj.* Vile, infamous. पिशुनम् 2 *c. sin. n.*  
 पीडयेत् *pot. par. of* पीड 10 *cl.* Pain, distress,  
     afflict.  
 पीयमान *pres. p. p. (of* पा Drink) Being drunk  
     or sucked in. पीयमानः 1 *c. sin. m.*  
 पुंस *s. m.* The masculine gender. पुंसि 7 *c. sin.*  
 पुंसज्जित् *adj.* Male, masculine (*from* पुम् *s. m.*  
     A male, *and* सङ्गित United, associated,  
     classed). पुंसज्जितः 1 *c. sin. m.*  
 पुट *s. m.* A cover, wrapper; the pod or capsule  
     which envelopes young shoots. पुटान् 2 *c. pl.*  
 पुरुष *adj.* Pure, holy, sacred. Delightful. पुरुषः  
     1 *c. sin. m.* पुरुषम् 2 *c. sin. n.* *s. n.* A  
     virtuous action. पुरुषैः 3 *c. pl.*

पुत्र *s. m.* A son.  
 पुनर् *ind.* Again.  
 पुमस् *s. m.* A man or male. पुमसम् 6 *c. pl.*  
 पुरुस् *ind.* In front, before, over against.  
 पुरुस्तात् *ind.* Before, in presence. Eastward.  
 पुरा *ind.* Before, formerly.  
 पुरी *s. f.* A city. पुरीम् 2 *c. sin.*  
 पुरे *ind.* Before.  
 पुलकित *adj.* Bristling up with joy, enraptured,  
     delighted. पुलकितम् 2 *c. sin. m.*  
 पुलिन *s. n.* An island of alluvial formation, or  
     one from which the water has recently with-  
     drawn, or a small island or bank left in the  
     middle of a river.  
 पुलिनजघनाम् *ep. of* the Gambhírā river per-  
     sonified as a female.  
 पुष्कर *s. m.* Water. A kind of cloud. पुष्करः  
     1 *c. pl.* *s. n.* The head of a drum, or  
     place where any musical instrument is  
     struck. पुष्करेषु 7 *c. pl.*  
 पुष्करावर्त्तक *s. m.* A watery cloud. पुष्करा-  
     वर्त्तकानाम् 6 *c. pl.*  
 पुष्प *s. n.* A flower, a blossom. पुष्पैः 3 *c. pl.*  
 पुष्पमेधीकृतात्मा *ep. of* भवान्.  
 पुष्पलाव *s. m.* A flower-seller, a garland-  
     maker. पुष्पलावी *f.*  
 पुष्पति *pres. par. of* पुष 4 *cl.* Nourish, main-  
     tain, keep up, retain.  
 पूर्णता *s. n.* Fulness.  
 पूर्णतागौरवाय 4 *c. s. m. ep.* Possessing the weight  
     of abundance.  
 पूर्यमाण *pres. p. pass. (of* पूर्ण Fill) Being filled.  
 पूर्वै *pronom.* Before, former. पूर्वम् *n. sin.*  
     *used adverbially,* Previously, already.  
 पूर्वार्द्धलस्त्रिन् *agt.* Leaning forward, having the  
     foremost half inclined. —स्त्री 1 *c. sin. m.*

पृच्छत् *pres. p. par. of प्रच्छ* 6 *cl.* Ask, inquire.  
 पृच्छतः 6 *c. sin. m.* पृच्छन्ति 1 *c. sin. f.*  
 पृच्छति *pres.*  
 पृष्य *adj.* Broad, wide. पृष्युम् 2 *c. sin. m.*  
 पृष्टन् *s. m.* A drop of water.  
 पेय *fut. p. p. (of पा)* To be imbibed. पेयम्  
 2 *c. sin. m.*  
 पेशल् *adj.* Beautiful. Smooth. पेशलैः 3 *c. pl. m.*  
 पौर *adj.* Belonging to a city, city, citizen.  
 प्लायेः *pot. par. of प्लाय* Increase, swell, *caus. form*, Refresh (with cold water).  
 प्र *prep.* Fore, before, *pro*, *prae*.  
 प्रकल्पयेत् *pot. of कूप* 10 *cl.* Make, with प्र.  
 प्रकाम *adj.* Amorous. प्रकामाः 1 *c. pl. f.*  
 प्रकाश *adj.* Like, resembling. प्रकाशैः 3 *c. pl. m.*  
 प्रकीर्त्तिन् *p. p. (of कृत् 10 cl.)* Declare, with प्र)  
 प्रकीर्त्तिम् 1 *c. sin. n.*  
 प्रकृति *s. f.* Nature, natural state. A requisite  
 of regal government, of which seven are  
 enumerated; the king, minister, ally, trea-  
 sure, territory, fortresses, and army.  
 प्रकृतिकृपणः *ep. of कामार्द्दाः* Feeble in their  
 nature, (and therefore incapable of discriminating  
 between rational and irrational beings).  
 प्रकृतिपुरुष *s. m.* A minister of state.  
 प्रकोष्ठ *s. m.* The fore-arm, or part between the  
 elbow and the wrist. प्रकोष्ठः 1 *c. sin.*  
 प्रक्रमेयाः *pot. par. of क्रम* 1 *cl.* Step, with प्र  
 Begin.  
 प्रचक्षते *pres. átm. of चक्ष* 2 *cl.* Say, call, with प्र.  
 प्रचलित् *p. p. (of चल Go, with प्र)* Swinging  
 to and fro. (The long line in page 37 is a  
 specimen of the *Dāndaka* metre. It con-  
 tains 18 feet (2 Tribrachs and 16 Cretics), or  
 54 syllables; and the stanza therefore con-  
 sists of 216. An error or two having crept

into the printing of the text, the words are  
 here repeated, and given separately. प्रचलित्,  
 करित्, कृति, पर्येन, चक्षत्, नख, आधात्,  
 भिन्न, इन्दु, निस्यन्दमान, अमृत, श्योत, जीवत्,  
 कपाल, आवली, मुक्त, चरण, अद्भुतास, त्रसत्,  
 भूरि, भूत, प्रवृत्त, सुनिः).

प्रणय *s. m.* Love, affection, affectionate regard  
 or solicitation. Friendly acquaintance.

प्रणयिन् *adj.* Longing, anxious, affectionate,  
 loving. प्रणयिनि 7 *c. sin. m.* प्रणयि 2 *c.*  
*sin. n.* s. m. A husband, or lover. A beg-  
 gar, petitioner. प्रणयिनः 6 *c. sin.* प्रणयिनि  
 7 *c. sin.* प्रणयिभिः 3 *c. pl.* प्रणयिषु 7 *c. pl.*  
 प्रणिहित *p. p. (of धा with नि and प्र)* Out-  
 stretched.

प्रतनु *adj.* Small, minute, thin, slender, emaciated.  
 प्रतनुम् 2 *c. sin. m.* प्रतनुषु 7 *c. pl. f.*

प्रति *prep.* Back, again, *re*.

प्रतिदिशम् *ind.* To every region.

प्रतिनव *adj.* New, young, fresh. Blown, budded.  
 प्रतिनवजवापुष्परक्तम् *ep. of तेजः*.

प्रतिमुख *adj.* Before, in front, in presence.  
 प्रतिमुखगतम् *ep. of ताम्*.

प्रतिसार्व्यते *pres. pass. of सृ* Go, *caus. form with*  
 प्रति Make to go back, replace.

प्रतिहत *p. p. (of हन with प्रति)* Obstructed, im-  
 peded, retarded.

प्रत्यक्ष *adj.* Evident, manifest. प्रत्यक्षम् 1 *c. s. n.*  
 प्रत्यम *adj.* New, recent, fresh. प्रत्यमैः 3 *c. pl. n.*

प्रत्यय *s. m.* Belief, certainty, assurance. प्रत्ययात्  
 5 *c. sin.*

प्रत्यादेश *s. m.* Refusal, denial, disallowance:  
 silence. प्रत्यादेशात् 5 *c. sin.*

प्रत्यावृत्त *p. p. (of वृत् with आ and प्रति)* Re-  
 turned. प्रत्यावृत्तः 1 *c. sin. m.*

प्रत्याश्वस *p. p. (of श्वस with आ and प्रति)* Re-  
 s

freshed, revived, reanimated.	प्रत्याश्वस्ताम्	प्रयाण s. n. Going, march, journey.
2 c. sin. f.		प्रयाति, प्रयानि pres. par. of या 2 cl. Go, with प्र Proceed, advance.
प्रत्यासन् p. p. (of पद Sink, with आ and प्रति)		प्ररोह s. m. A bud, shoot.
Near, nigh, contiguous, close at hand.		प्रवाह s. m. A stream. प्रवाहम् 2 c. sin.
प्रत्यासनः 1 c. sin. m. प्रत्यासने 7 c. sin. n.		प्रवित्त p. p. (of तन Stretch, with चि and प्र) Outspread.
प्रत्युक्त p. p. (of चत्व with प्रति) Replied. s. n.		प्रविष्ट p. p. of विश Enter, with प्र. प्रविष्टान् 2 c. pl. m.
A reply. प्रत्युक्तम् 1 c. sin.		प्रवृत्त p. p. (of वृत्त with प्र) Turned, directed, proceeding, driving. Rendered by, emanating from. प्रवृत्ताः 1 c. pl. m.
प्रत्युद्यात् p. p. (of या with उत् and प्रति) Received, met (as a guest). प्रत्युद्यातः 1 c. sin. m.		प्रवृत्ति s. f. News, tidings. प्रवृत्तिम् 2 c. sin.
प्रथम् adj. First, former, previous. Early.		प्रवृद्ध p. p. (of वृथ with प्र) Increased, augmented.
प्रथयति pres. par. of प्रथ 10 cl. Reveal.		प्रवेश s. m. Entrance, admittance. प्रवेशम् 2 c. sin.
प्रथित p. p. (of प्रथ) Famous, renowned.		प्रशमन् s. n. Alleviation, assuaging, mitigation.
प्रथितविदिशालक्षणाम् ep. of राजधानीम्.		प्रशमित p. p. (of शम caus. form) Allayed, extinguished, quenched.
प्रद agt. Giving. प्रदाः 1 c. pl. m.		प्रसन् p. p. (of पद with प्र) Clear, unsullied. प्रसन्ने 7 c. sin. n.
प्रदक्षिण s. m. n. Reverential salutation by circumambulating a person or object, keeping the right side towards them.		प्रसर agt. Going forth, proceeding.
प्रदिशसि pres. par. of दिश 6 cl. Shew, with प्र, Give.		प्रसरति pres. par. of सृ 1 cl. Go, with प्र.
प्रदीप s. m. A lamp.		प्रसव s. m. A blossom, a flower.
प्रधन s. n. War, battle.		प्रसविन् adj. Producing, bearing offspring. प्रसवि 2 c. sin. n.
प्रबल् adj. Violent, strong.		प्रसरित agt. Flowing, streaming forth. —रिति: 3 c. pl. n.
प्रबलरुदितोऽननेत्रम् 1 c. sin. n. ep. of मुखम्.		प्रसूत p. p. (of पू with प्र) Born, produced, grown. प्रसूतम् 2 c. sin. n.
प्रबुद्ध p. p. (of बुध with प्र) Awake.		प्रस्थ s. m. Table-land on the top of a mountain.
प्रभव s. m. The place of receiving existence, or where an object is first perceived.		प्रस्थान s. n. Departure.
प्रभवम् 2 c. sin.		प्रस्थित p. p. (of घा with प्र) Gone, departed, set forth (on a journey, &c.). —तस्य 6 c. sin. m.
प्रभवति pres. par. of भू 1 cl. Become, with प्र		प्रहत p. p. (of हन with प्र) Struck, beat; played upon.
Come forth, appear, become visible. Be able, possess power.		
प्रभाम् 2 c. sin.		
प्रभा s. f. Radiance, lustre. प्रभाम् 2 c. sin.		
प्रमत्त p. p. (of मद Rejoice, with प्र) Careless, negligent, remiss. प्रमत्तः 1 c. sin. m.		
प्रमुख adj. Chief, principal, first.		
प्रयाचित् p. p. (of याच with प्र) Asked, solicited.		
प्रयाचितः 1 c. sin. m.		

प्रहत्तमुजाः <i>ep. of प्रासादः</i> .	प्रीतः <i>p. p. (of प्री Please)</i> Pleased, delighted, glad.
प्रहित <i>p. p. (of धा with प्र)</i> Sent, despatched.	प्रीतः 1 <i>c. sin. m.</i>
Discharged (as an arrow from a bow).	
प्राचीमूल <i>s. n.</i> The eastern horizon.	प्रीतिः <i>s.f.</i> Love, affection, kind regard, friendship.
प्राणिन् <i>s. m.</i> An animal, a sentient or living being.	Joy, pleasure, delight, solace. प्रीतिम् 2 <i>c. sin.</i>
प्राणिभिः 3 <i>c. pl.</i>	प्रीत्या 3 <i>c. sin.</i>
प्रात् <i>ind.</i> Early in the morning.	प्रीतिप्रमुखवचनम् <i>ep. of स्खागतम्</i> .
प्रान्त <i>s. m.</i> Edge, margin, skirt.	प्रीतिस्तिर्ग्यैः <i>ep. of लोचनैः</i> (Moist with affection).
प्राप् <i>agt. (of ज्ञाप with प्र)</i> Getting, obtaining (habitually wearing?).	प्रेद्यण <i>s. n.</i> The eye.
प्राप्तिः 7 <i>c. sin. m.</i>	प्रेक्षणीय <i>fut. p. p. (of ईश्व See, with प्र)</i> To be seen, viewed, beheld, gazed at. Visible, apparent, looking or appearing like.
प्रापणीय <i>fut. p. p. of ज्ञाप</i> Obtain, with प्र.	प्रेक्षणीयः 1 <i>c. sin. m.</i> प्रेक्षणीयम् 2 <i>c. sin. m.</i>
प्रापणीयाः 1 <i>c. pl. m.</i>	
प्राप्त <i>p. (of ज्ञाप with प्र)</i> Obtained, gotten.	प्रेक्षित <i>s. n.</i> A gaze, look, glance. प्रेक्षिते 7 <i>c. sin.</i>
Arrived.	प्रेक्षितानि 2 <i>c. pl.</i>
प्राप्तवानीरशाखम् <i>ep. of वसनम्</i> (Holding or detained by branches of reeds).	प्रेक्षित्यन्ते 2 <i>fut. atm. of ईश्व See, with प्र</i> .
प्राप्ति <i>s. f.</i> Acquisition, attainment.	प्रेक्ष्य <i>ind. p. p. of ईश्व See, with प्र. Also fut. p. p.</i> To be seen; visible, apparent.
प्राप्तये 4 <i>c. sin.</i>	प्रेक्ष्यम् 1 <i>c. sin. n.</i>
प्राप्त <i>ind. p. p. (of ज्ञाप with प्र)</i> Having obtained, received, reached, arrived at.	प्रेमन् <i>s. m. n.</i> Affection, tender regard.
<i>fut. p. p.</i> That may be reached, attainable.	प्रेमा 3 <i>c. sin.</i> प्रेमराशीभवन्ति They become a heap of affection, <i>i.e.</i> they wax more intense.
प्रायशस्, प्रायस्, or प्रायेण <i>ind.</i> Usually, commonly, for the most part.	प्रेरण <i>s. n.</i> A sending or throwing.
प्रार्थन <i>s. n.</i> A request.	प्रेरित <i>p. p. (of ईर Send, with प्र)</i> Instigated, excited, influenced.
प्रार्थनम् 2 <i>c. sin.</i>	प्रेरितः 1 <i>c. pl. m.</i>
प्रार्थना <i>s. f.</i> Asking, begging, request, prayer.	प्रोपित <i>p. p. (of वस Dwell, with प्र)</i> Abroad, absent, away from home, sojourning in another country.
प्रालेय <i>s. n.</i> Frost, dew.	प्रोपितानाम् 6 <i>c. pl. m.</i>
प्रालेयादि <i>s. m.</i> The Himálaya mountain.	प्रौढ <i>p. p. (of वह with प्र)</i> Full grown.
प्रालेयाद्वे: 6 <i>c. sin.</i>	प्रौढपुष्टैः <i>ep. of कदचैः</i> .
प्रावृष्ट <i>s. f.</i> The rainy season.	प्रुष्ट <i>p. p. (of प्रुष्ट Burned.</i>
प्रासाद <i>s. m.</i> A palace.	
प्रिय <i>adj.</i> Dear, beloved, favourite.	
प्रियम् 1 <i>c. sin. m.</i>	
प्रियम् 2 <i>c. sin. n.</i>	
प्रिया 1 <i>c. sin. f.</i>	
प्रियायाः 6 <i>c. sin. f.</i>	
<i>s. m.</i> A lover, a friend.	
प्रियेषु 7 <i>c. pl.</i>	
<i>s. f.</i> प्रिया A wife.	
प्रियतम् <i>superl.</i> Dearest, best beloved.	
प्रियतमः 1 <i>c. sin. m.</i>	

## फ

फल <i>s. n.</i> Fruit, product, result, consequence, reward.
फलम् 1 or 2 <i>c. sin.</i>
फले 7 <i>c. sin.</i>
फलक <i>s. m. n.</i> A slab, quadrangular pedestal.
फलति <i>pres. par. of फल</i> 1 <i>cl.</i> Bear fruit.

फलपरिणितिश्यामजसूवनानाः: *ep. of दशार्णाः.*

फेन *s. m.* Froth, foam (compared to white teeth). फैनः: 3 *c. pl.*

## व

बद्ध *p. p. (of बन्ध)* Bound, tied, fixed, fastened.

बद्धा 1 *c. sin. f.*

बन्ध *s. m.* A knot.

बन्धु *s. m.* A friend, kinsman, relation.

बल *s. n.* Power.

बलि *s. m.* Sacrifice, oblation, religious offering, public worship. The handle of a chowrie or fly-flapper. Name of a celebrated Daitya king. बलिम् 2 *c. sin.* बलिभिः 3 *c. pl.*

बहु *adj. n. used adverbially*, Much. बहुतर compar. Greater, more.

बहुशस् *ind.* Abundantly.

बाधेत *pot. átm. of बाध 1 cl.* Torment, ravage, devastate.

बाल *adj.* Young, tender, budding. Tall. *s. m.* A tail. Hair.

बालभार *s. m.* A weight of tail, a large bushy tail.

बाला *s. f.* A girl, or young woman. बालाम् 2 *c. sin.* बाले 8 *c. sin.*

बिभर्ति *pres. par. of भृ 3 cl.* Bear, wear, exhibit.

बुद्धि *s. f.* Thought, sentiment, feeling.

ब्राह्मावर्ति *s. m.* Name of a country.

ब्रूयाः *pot. par. of ब्रू 2 cl.* Say.

## भ

भक्ति *s. f.* Service, devotion, attachment. Worship, reverence. भक्त्या 3 *c. sin.*

भक्तिच्छेद *s. m. (from भक्ति Devotion, and छेद A distinguishing mark)* A coloured streak, the separating or distinguishing marks of

Vaishnava devotion; certain streaks on the forehead, nose, cheeks, breast, and arms, which denote a follower of Vishnu.

भङ्ग *s. m.* Breaking, fracture. भङ्गाय 4 *c. sin.*

भङ्गी *s. f.* A bending.

भजते *pres. átm. of भज 1 cl.* Obtain.

भजेयाः *pot. átm. of भज 1 cl.* Worship, honour with a visit.

भय *s. n.* Fear, dread, alarm, fright. भयात् 5 *c. sin.*

भर *adj.* Much, excessive.

भर्तृ *s. m.* Lord, master. Mate, husband. भर्तुः 6 *c. sin.*

भव *s. m.* Birth.

भवानी *s. f.* The goddess Parvati or Durga in her pacific and amiable form. भवान्या 3 *c. sin.*

भवत् *honorif. pron.* You, your honour, worship, highness, &c. भवान् 1 *c. sin. m.*

भवनम् 2 *c. sin. m.* भवतः 6 *c. sin. m.*

भवति, भवेत्, भव *from भू 1 cl.* Be, become.

भवन *s. n.* A house, dwelling. भवनम् 1 *c. sin.*

भवित् *agt.* About to be, actually becoming or disposed to be. भविता 1 *c. sin. m.* भवित्तीम् 2 *c. sin. f.*

भानु *s. m.* The sun. भानोः 6 *c. sin.*

भयये: *pot. par. of भी caus. form.* Frighten.

भार *s. m.* A burden, weight, load. भारः 1 *c. sin.* भारत् 5 *c. sin.*

भाव *s. m.* State, condition. The abstract idea conveyed by any word; दूर्भाव is therefore equivalent to दूरता, or दूर्घट Distance.

भाविन् *agt.* Future, what will be, or what is about to be. भावी 1 *c. sin. m.* भावि 1 *c. sin. n.*

भास् *s. f.* Light, glare, splendour, lustre. भासम् 2 *c. sin.* भासा 3 *c. sin.*

भित्ता *ind. p. p. of भित्* Break, burst.

भिन्न *p. p. (of भिन्द)* Broken, fractured, powdered, pounded. Divided, detached, separated; deprived.

भिन्नवर्णाधरौष्टम् *1 c. sin. n. ep. of मुखम्*.

भीति *s. f.* Fear, dread.

भुक्त *p. p. (of भुज)* Used, enjoyed.

भुज *s. m.* The arm, the hand.

भुजग *s. m.* A snake, a serpent.

भुवन *s. n.* The world.

भू *s. f.* Earth, ground, floor. भुवः *6 c. sin. 1 c. pl.* भुवि *7 c. sin.*

भूः and भूत् *3 pret. par. of भू* Be, become.

भूत् *p. p. (of भू)* Become. *s. n.* A living being, creature, spirit. *In comp.* Like, resembling.

भूति *s. f.* Ashes. Paint sometimes laid on the body of an elephant in streaks as an ornament. भूतिम् *2 c. sin.*

भूमि *s. f.* Ground, floor. Place, spot. भूमयः *1 c. pl.* भूमीः *2 c. pl.*

भूयस् *ind.* Again. भूयो भूयः Again and again.

भूरि *adj.* Many, numerous.

भृगु *s. m.* Name of the Rishi Jamadagni, and father of Parasuráma.

भृगुपति *s. m.* The hero and Avatár Parasuráma.

भृज्ञ *s. m.* A bee.

भेद्य *fut. p. p. (of भिन्द)* Capable of being pierced. भेद्यैः *3 c. pl. n.*

भोग *s. m.* Enjoyment. भोगान् *2 c. pl.*

भोग्य *fut. p. p. (of भुज* Eat; also enjoy or suffer) To be endured. भोग्येन *3 c. sin. m.*

भोजयामास *2 pret. par. of भुज* Enjoy, causal form.

भंशा *s. m.* A slipping, sliding, falling.

भंशिन् *agt.* Falling, who or what falls. भंशिभिः *3 c. pl. n.*

भ्रमति *pres. par. of भ्रम* *1 cl.* Whirl.

भानु *s. m.* A brother. भातः *8 c. sin.*

भुक्तुटि *s. f.* A frown.

भू *s. f.* The eyebrow.

भूभङ्ग *s. m.* A contraction of the eyebrow (often compared to the bending of a bow).

भूलता *s. f.* The brow compared to the gentle bends of a climbing plant.

भूविकार *s. m.* Ogling (*from भू* The eyebrow, and विकार A change).

भूविकारानभिङ्गैः *ep. of लोचनैः..*

भूविलास *s. m.* A waving or graceful motion of the brow.

म

मधवन् *s. m.* The god Indra. मधोनः *6 c. sin.*

मज्जन *s. n.* Bathing, ablution. मज्जनात् *5 c. sin.*

मणि *s. m.* A jewel, gem; crystal.

मणिवन्धन *s. n.* The wrist, or rather the forearm from the wrist to the elbow. मणिवन्धनात् *5 c. sin.*

मणिमय *adj.* Made of precious stones.

मणिमयभुवः *ep. of प्रासादाः..*

मण्डप *s. m. n.* A bower, an arbour. मण्डपात् *5 c. sin.*

मण्डल *s. n.* An orb, a globe. मण्डलेन *3 c. sin.*

मत् *pron. in comp.* My, mine.

मत् *s. n.* Direction, command.

मत्त *p. p. (of मद्)* Furious, mad, ruttish (elephant). Pleased, glad, delighted. Intoxicated. मत्ताः *1 c. pl. m.*

मत्ता *ind. p. p. (of मन)* Knowing, understanding.

मत्सर *adj.* Insatiate, greedy. मत्सराः *1 c. pl. m.*

मथित *p. p. (of मथ)* Pinched, nipped. मथिताम् *2 c. sin. f.*

मद् *s. m.* The juice that flows from an elephant's temples when in rut. मदैः *3 c. pl.*

मदकल *adj.* Indistinct, inarticulate. मदकलम् 2 c. *sin.* *n.*

मदिंग *s. f.* Spirituous liquor, inebriating drink. मदिंगम् 2 c. *sin.*

मदीय *adj.* My. मदीयैः 3 c. *pl.* *n.*

मद्गोत्राङ्गम् *ep. of गेयम्* (Relating to my family).

मधु *s. n.* Honey. Any exhilarating or inebriating beverage, wine, mead. मधु 2 c. *sin.* मधुनः 6 c. *sin.*

मधुकर *s. m.* Honey-making; a bee.

मधुर *adj.* Sweet. मधुरम् *n. adv.* Sweetly.

मधुरवचनाम् *ep. of सार्विकाम्*.

मध्य *s. m. n.* Middle, midst, centre, waist. मध्ये 7 c. *sin.* *adj.* Central.

मनस् *s. n.* The heart, mind, affection. मनः 1 or 2 c. *sin.* मनसि 7 c. *sin.*

मनोहर *adj.* Pleasing, agreeable.

मन्द *s. m.* Slow, dull, sluggish. Little. मन्दम् *n. used adverbially*, Slowly, softly.

मन्दज्ञायम् *ep. of भवनम्* (Dull, dim, lustreless).

मन्दमन्दातपम् *ep. of अहः*.

मन्दायने *pres. átm. nominal verb* (*from मन्द*) Relax, linger, loiter.

मन्दार *s. m.* One of the five trees of Swarga.

मन्द्र *s. m.* A bass or low tone, such as the grumbling of clouds, &c.

मन्मथ *s. m.* Kámadeva, the god of love.

मन्ये *pres. átm. of मन* 4 *cl.* Think, imagine, fancy, suspect.

मम 6 c. *sin.* *of अस्मद् pron. I.* मया 3 c. *sin.* मयि 7 c. *sin.*

मय *m. मयी f. an affix to form adjectives, implying*, Made up of, consisting of.

मयूर *s. m.* A peacock. मयूरम् 2 c. *sin.*

मरकत *s. m.* An emerald.

मरकतशिलावद्वसोपानमार्गी *ep. of वायी*.

मरुत् *s. m.* Wind, air. मरुद्विः 3 c. *pl.* मरुताम् 6 c. *pl.*

मलिन *adj.* Dirty, soiled.

मलिनवसने *ep. of उत्सङ्घे*.

महत् *adj.* Great. Excellent, illustrious. महत् 2 c. *sin.* *n.* महत्सु 7 c. *pl.* *m.*

महाकाल *s. m.* A name or rather form of Śiva in his character of the destroying deity, being then represented of a black colour, and of aspect more or less terrific. —लम् 2 c. *sin.*

महात्मन् *adj.* Magnanimous. —तनः 1 c. *pl.* *m.*

महिमन् *s. m.* Greatness. महिमा 1 c. *sin.*

महिप *s. m.* A buffalo. महिपाः 1 c. *pl.*

मही *s. f.* The earth. महीम् 2 c. *sin.*

मा *a particle of forbidding or dissuading, employed with the 3 pret. and usually causing the elision of the augment, No, not.*

मातङ्ग *s. m.* An elephant.

मात्र *s. n.* Measure, space. मात्रम् 2 c. *sin.*

मात्र *or मात्रेण ind.* Only, solely, merely.

माथवी *s. f.* Name of a large creeper (Görtnera racemosa).

मानयिष्यत् *fut. p. par. of मन* 10 *cl.* Honour, respect, worship. मानयिष्यन् 1 c. *sin. m.*

मानयिष्यन्ति *2 fut.*

मानस *s. n.* The lake Mánasa or Mánasarovara in the Himálaya mountains. *adj.* Mental.

मानिनी *s. f.* A woman, an object of respect. मानिनीम् 2 c. *sin.*

माम् 2 c. *sin.* *of अस्मद् pron. I.*

मार्ग *s. m.* A road, way, path, passage. मार्गः 1 c. *sin.* मार्गेम् 2 c. *sin.*

मालू *s. m.* Name of a country. मालूम् 2 c. *sin.*

मालती *s. f.* The great-flowered jasmine. मालतीनाम् 6 c. *pl.*

माला *s. f.* A garland, a wreath. मालाः 1 c. *pl.*

मास s. m. A month. मासान् 2 c. pl.	मूर्ति s. f. Figure, form, shape, image. मूर्त्या 3 c. sin.
मित्र s. n. A friend. मित्रम् 2 c. sin. मित्रे 7 c. sin.	मूर्द्धन् s. m. The head. मूर्द्धा 3 c. sin.
मिथुन s. n. A couple, pair, brace, male and female. मिथुनम् 2 c. sin.	मूल s. n. Root, base. मूले 7 c. sin.
मिलित p. p. (of मिल) Met, encountered. मिलितम् 2 c. sin.	मृग s. m. A deer. मृगाणाम् 6 c. pl.
मीन s. m. A fish. मीनम् 2 c. sin.	मृगास्त्री s. f. A fawn-eyed woman. मृगास्त्राः 6 c. sin.
मीलयित्वा ind. p. p. (of मील caus. form) Close. मीलयित्वा 2 c. sin.	मे 6 c. sin. of अस्मद् I.
मुकुल s. m. or n. An opening bud. मुकुलैः 3 c. pl.	मेखला s. f. The edge or swell of a mountain. मेखलासु 7 c. pl.
मुक्त p. p. (of मुच) Quitted, left, deserted, retired from. Discharged, sent forth, vented, scattered, dropped. मुक्तम् 2 c. sin.	मेघ s. m. A cloud. मेघम् 2 c. sin.
मुक्तधनिम् ep. of त्वाम्. मुक्तधनिम् 2 c. sin.	मेधदूताभिधम् ep. of काव्यम्. मेधदूताभिधम् 2 c. sin.
मुक्तोधेनितस्तम् ep. of वसनम्. मुक्तोधेनितस्तम् 2 c. sin.	मेचक adj. Black, dark-coloured. मेचके 7 c. sin. n.
मुक्ता s. f. A pearl. मुक्ताः 2 c. sin.	मैत्री s. f. Friendship, association, union, contact. मैत्रिः 2 c. sin.
मुक्ताजाल s. n. A string or multitude of pearls; a pearly zone. मुक्ताजालम् 2 c. sin.	मैथिली s. f. Maithilí, a name of Sítá, wife of Rámá (from मिथिला her native place). मैथिली 2 c. sin.
मुक्ताजालैः ep. of हरैः. मुक्ताजालैः 2 c. sin.	मोक्ष s. m. A loosening, untying, unbinding. Escape, release. Eternal happiness. मोक्षम् 2 c. sin.
मुक्तास्थूल adj. Big as a pearl. —लाः 1 c. pl. m.	मोक्ष adj. Fruitless, unsuccessful. मोक्षाः 1 c. sin. f. मोक्षीकर्त्तुम् To frustrate, baffle, disappoint. मोक्षीकर्त्तुम् 2 c. sin.
मुक्तिः s. f. Beatitude, delivery of the soul from the body, and release from further transmigrations. मुक्तिम् 3 c. sin.	मोक्षियति 2 fut. par. of मुच caus. form, Cause or compel to shed. मोक्षियति 2 c. sin.
मुख s. n. The face. The mouth. मुखम् 2 c. sin.	मौलि s. m. f. A diadem. मौलेः 6 c. sin.
मुग्ध (p. p. of मुह) adj. Lovely, beautiful. मुग्धः 2 c. sin.	
मुच्यमान pres. p. p. (of मुच) Being left free. मुच्यमानः 2 c. sin.	यः 1 c. sin. m. of यद् Who, which.
मुच्यत् pres. p. par. of मुच 6 cl. Shed. मुच्यतः 6 c. sin. m. ep. of यस्य Of which (mountain). मुच्यतः 6 c. sin. m. ep. of यस्य 6 c. sin.	यद्धा 1 c. sin. A kind of demigod. यद्धाः 1 c. sin.
मुनि s. m. A holy sage. मुनिम् 2 c. sin.	यक्षेश्वर s. m. A Yaksha chief. यक्षेश्वरः 2 c. sin.
मुर्ज s. m. A small drum, a tabour. मुर्जम् 2 c. sin.	यत् s. m. Effort, exertion. यतः 2 c. sin.
मुष्टि s. f. A handful. मुष्टिः 1 c. sin.	यथा ind. As. यथाः 2 c. sin.
मुहुर्मुहुः ind. Again and again; repeatedly. मुहुर्मुहुः 2 c. sin.	यद् rel. pron. Who, which, what. यदः 2 c. sin.
मुहुर् ind. Repeatedly, again and again. मुहुर्मुहुः 2 c. sin.	यद्यपि (more usually यद्यपि, but required by the metre) What though, although. यद्यपिः 2 c. sin.
मुहूर्तम् s. m. n. An hour of 40 minutes. मुहूर्तम् 2 c. sin.	यदि ind. If. यदिः 2 c. sin.
मूढ p. p. (of मुह) Confused, bewildered, overwhelmed. मूढानाम् 6 c. pl. f.	यन्त्र s. n. A machine, apparatus for pressing. यन्त्रम् 2 c. sin.
मूर्च्छना s. f. A musical air. —नाम् 2 c. sin.	

यन्त्रधारणृह् *s. m.* A chamber containing a machine for sprinkling water; a shower-bath.

यन्त्रधारणृहत्त्र *s. n.* The state of a यन्त्रधारणृह्.

यमुना *s. f.* The Yamuná or Jumna river.

याचे 2 *pret. átm. of* याच Ask, request, solicit.

यव *s. m.* Barley. यवाः 1 *c. pl.*

यशस् *s. n.* Glory, fame.

यस्मिन् 7 *c. sin. m. of* यद् Which. यस्य 6 *c. sin. m.* यस्याः 6 *c. sin. f.* यस्याम् 7 *c. sin. f.*

यष्टि *s. f.* A column, pillar. यष्टिः 1 *c. sin.*

या 1 *c. sin. f. of* यद्. याः 2 *c. pl. f.*

याचित् *p. p. of* याच Ask, solicit.

याङ्गा *s. f.* A request, petition.

यापयत् *pres. p. par. of* या *caus. form*, Cause to pass, spend. यापयन्तीम् 2 *c. sin. f.*

याम् 2 *c. sin. f. of* यद् Who, which.

याम् *s. m.* The eighth of a day, three hours.

यायाः *pot. par. of* या 2 *cl.* Go.

यावत् *ind.* As soon as, as long as. Until.

यास्यति 2 *fut. par. of* या Go.

यियासु *agt.* Desirous of going. यियासोः 6 *c. sin.*

युक्त् *p. p. (of* युज्) Possessed, endued. युक्तम् 2 *c. sin. n.*

युवति *s. f.* A young woman.

यूथ *s. n.* A swarm. यूथैः 3 *c. pl.*

यूथिका *s. f.* The great flowered jasmine.

ये 1 *c. pl. m. of* यद् Who, which. येन 3 *c. sin. n.*

योधित् *s. f.* A woman. योधिताम् 6 *c. pl.*

यौवन् *s. n.* A youthful prank, juvenile act.

## र

रक्त *adj.* Red, crimson, orange-scarlet. रक्तम् 2 *c. sin. n.* *s. n.* Saffron.

रक्षा *s. f.* Preservation, protection, deliverance.

रघु *s. m.* Name of a sovereign of Ayodhyá, and great-grandfather of Rámachandra.

रचना *s. f.* Formation. रचनाम् 2 *c. sin.*

रचित् *p. p. (of* रच) Arranged, made, composed. Decorated, strung. रचितानि 2 *c. pl. n.*

रचितशिखरः 1 *c. sin. m. ep. of* शैलः.

रजस् *s. n.* Dust. The dust or pollen of a flower. रजसा 3 *c. sin.*

रण *s. m. n.* Battle, war. रणे 7 *c. sin.*

रज *s. n.* Pleasure, enjoyment. रजैः 3 *c. pl.*

रजि *s. f.* Pleasure, enjoyment.

रत्तिरसम् *ep. of* रम्य (Producing pleasurable emotions).

रज्जन् *s. m. n.* A gem, a jewel.

रज्ज्वलायाखचितबलिभिः *ep. of* चामैः.

रन्निदेव *s. m.* Name of a king.

रन्ध्र *s. n.* A hole, fissure, cavity, chasm.

रस *s. m.* Joy, delight, eagerness.

रमण *s. m.* A husband. A lover, gallant.

रमयत् *pres. p. par. of* रम *caus. form*, Enjoy. रमयन् 1 *c. sin. m.*

रमसे *pres. átm. of* रम 1 *cl.* Sport, play.

रम्य *adj.* Pleasing, charming, delightful, agreeable.

रम्यसानौ *ep. of* शैलैः.

रम्य *s. m.* The stream or current of a river.

रवि *s. m.* The sun. रवेः 6 *c. sin.*

रस *s. m.* Water. Taste, flavour. Feeling.

रसना *s. f.* A woman's girdle, a sort of chain worn round the loins.

राग *s. m.* Colour, tint, dye.

राजधानी *s. f.* A royal city, metropolis.

राजन् *s. m.* A king. A Yaksha.

राजन्य *s. m.* A man of the military tribe.

राजराज *s. m.* Kuvera, king of the Yakshas.

राजहंस *s. m.* A white goose with red legs and bill, or more properly, perhaps, the flamingo.

राज्य *s. n.* Dominion, regal authority.

रात्रि *s. f.* Night. रात्रौ 7 *c. sin.*

राम *s. m.* Ráma, son of Daśaratha.

राशि *s. m.* A heap, pile, immense quantity.

राशीभूत Heaped, piled, like an enormous pile.

रिक्त *p. p. (of रिच)* Empty, void, bared.

रुचि *s. f.* Light, lustre. Beauty, loveliness.

रुचा 3 *c. sin.*

रुचि *s. f.* Lustre, brilliancy, glitter.

रुजा *s. f.* or 3 *c. sin. of रुज् s. f.* Sickness, toil, weariness, plague, trouble.

रुणद्वि *pres. par. of रुध 7 cl.* Close, shut.

रुदत् *pres. p. par. of रुद् 2 cl.* Weep, cry. रुदित्

*p. p.* Wept, crying, weeping. *s. n.* Weeping.

रुद्ध *p. p. of रुध* Shut, obstruct, bar, block, prevent.

रुद्धापाङ्गप्रसम् *ep. of नयनम्.*

रुद्धालोके *ep. of नरपतिपथे.*

रुह *agt.* Growing; who or what grows.

रुह *p. p. (of रुह)* Grown. रुहैः 3 *c. pl. m. n.*

रुपिन् *adj.* Shaped. रुपिणः 1 *c. pl. m.*

रेवती *s. f.* Revatí, wife of Balaráma.

रेवतीलोचनाङ्काम् *ep. of हालाम्* (Reflecting the eyes of Revatí).

रेवा *s. f.* Name of a river. रेवाम् 2 *c. sin.*

रेथम् *s. n.* A bank, a shore.

## ल

लक्षण *s. n.* A name, appellation. An indication, predicate, any thing by which an object is designated or distinguished. लक्षणैः 3 *c. pl.* लक्षण्येता: *pot. par. of लक्ष् 10 cl.* See, perceive, know.

लक्ष्य *fut. p. p. (of लक्ष्)* To be seen, visible.

लक्ष्यम् 1 *c. sin. n.* *s. n.* A mark for archers.

लक्ष्येषु 7 *c. pl.*

लग्न *p. p. (of लग्)* Attached, adhering, stick-

ing, clinging, in contact. लग्ना 1 *c. sin. f.*

लघु *adj.* Light. Swift, quick. Mean, insignificant, weak, feeble. लघुः 1 *c. sin. m.*

लघुगतिः *ep. of त्वम् understood.*

लघुपिप्पन्ति 2 *fut. par. of लघि 10 cl.* Pass over, or attempt to surmount.

लता *s. f.* A creeper, a creeping or winding plant.

लप्स्यते, लप्स्यसे 2 *fut. átm. of लभ* Gain.

लभ *p. p. of लभ* Get, acquire, obtain, find.

लभस्य 6 *c. sin. m.* लभे 7 *c. sin. m.*

लभाया: 6 *c. sin. f.*

लभकामा *ep. of याङ्गा.*

लभनिद्रासुखा *ep. of सा.*

लभा 1 *fut. átm. of लभ* Gain, agreeing with भवान् understood.

लघृ *agt.* Hanging, pendulous, pendent. लघृम् 2 *c. sin. m. n.*

लघृमान *pres. p. átm. of लघि 1 cl.* Hanging down, superincumbent. लघृमानस्य 6 *c. sin. m.*

लिलित *adj.* Beautiful, lovely, graceful. Gay, cheerful, careless, sprightly, wanton.

लिलितवनिताः *ep. of प्रासादाः;* one of the five particulars, wherein the palaces of Alaká are said to vie with the cloud.

लिलितवनितापादरागाङ्कितेषु *ep. of हर्म्येषु.*

लव *s. m.* A drop. लवमय *adj.* Made of drops.

लाङ्गलू *s. n.* A plough.

लाङ्गलिन् Balaráma (as armed with a plough).

लाव *agt.* Cutting, gathering.

लिखत् *pres. p. par. of लिख 6 cl.* Draw, sketch, paint. लिखनी 1 *c. sin. f.* लिखित *p. p.*

लिखितवपुषौ *ep. of पचौ.*

लीला *s. f.* Play, sport, pastime, wantonness. Grace.

लेखा *s. f.* A row, a line.

लेश *s. m.* A drop. लेशाः 1 *c. pl.*

लोचन *s. n.* An eye. लोचने 2 *c. du.* लोच-  
नाम्याम् 3 *c. du.* लोचनैः 3 *c. pl.*

लोधि *s. m.* A tree, the bark whereof is used in  
dyeing (*Symplocos racemosa*).

लोभ *s. m.* An earnest desire, coveting, lust.  
लोभेन 3 *c. sin.* लोभात् 5 *c. sin.*

लोल *adj.* Rolling, tremulous: fickle, unsteady.  
Desirous, wishing. लोलः 1 *c. sin. m.*

लोलापाद्मैः *ep. of लोचनैः* (Arch, leering).

## व

वंश *s. m.* A bambu, or its shoot. Race, line,  
lineage. वंशे 7 *c. sin.*

वः 6 *c. pl. of युम्हृ pron.* Thou.

वक्तुम् *inf. of वच 2 cl.* Speak, address.

वक्र *adj.* Crooked, indirect, circuitous. Austere,  
cruel. वक्रः 1 *c. sin. m.*

वस्थति, वस्थसि 2 *fut. par. of वह* Bear, sup-  
port, sustain; wear.

वचन *s. n.* Language, speech, word, accent.

वचस् *s. n.* A word. वचोभिः 3 *c. pl.*

वच्चित् *p. p. of वच्च* Cheat, trick, defraud.

वडभि *s. f.* A temporary building or awning on  
the top of a palace, or a room or turret so  
situated. वडभौ 7 *c. sin.*

वत्सा *s. f.* A child, a term of endearment.  
वत्से 8 *c. sin.*

वदन *s. n.* The face. The mouth.

वधू *s. f.* A woman, a young woman, one re-  
cently married. वधूनाम् 6 *c. pl.*

वन् *s. n.* A wood, forest, thicket.

वनगज *s. m.* The wild elephant.

वनचर *s. m.* A forester.

वनचरवधूभुक्तुभ्ये *ep. of नस्मिन्.*

वनद्विप *s. m.* The wild elephant.

वनान्त *s. m.* The skirt of a forest. A grove.

वनिता *s. f.* A woman. A wife.

वन्द्य *fut. p. p. of वदि* Praise, eulogize. वन्द्यैः  
3 *c. pl. n.*

वपु *s. m.* Body, form, figure. वपुः 1 *c. sin.*

वपुष् *s. n.* Body, form, figure. वपुः 1 *c. sin.*  
वपुषि 7 *c. sin.*

वप्र *s. m. n.* A rampart, a mud wall; earth taken  
from the ditch of a town, and raised as a  
wall or buttress.

वप्रक्रीडापरिणतगजप्रेस्त्रणीयम् *ep. of मेघम्.*

वयम् 1 *c. pl. of अस्मद् I.*

वरम् *ind.* Rather, better, preferable.

वरह *s. m.* A boar. वरहाः 1 *c. pl.*

वर्ग *s. m.* A class, tribe. वर्गम् 2 *c. sin.*

वर्ण *s. m.* Colour, hue.

वर्जिन् *agt.* Abiding, being. वर्जिन् 1 *c. sin. m.*

वर्तमन् *s. n.* A road, path. वर्त्म 2 *c. sin.*

वर्द्धित *p. p. (of वृथ caus. form)* Made to grow,  
reared, brought up. वर्द्धितः 1 *c. sin. m.*

वर्ष *s. m.* A year. Rain.

वर्षभोग्येन *ep. of शापेन.*

वहै *s. n.* The tail of a peacock. वहैम् 2 *c. sin.*  
वहैर्ण 3 *c. sin.*

वहैभार *s. m.* A peacock's train.

वर्हिन् *s. m.* A peacock. वर्हिन् 1 *c. pl.*

वलय *s. m. n.* A bracelet, an armlet. A bound-  
ary, circle. वलयम् 1 or 2 *c. sin.*

वलयकुलिशोङ्कुनोङ्कीर्णतोयम् *ep. of त्वाम्.*

वलाका *s. f.* A small kind of crane. वलाका:  
1 or 2 *c. pl.*

वलाहक *s. m.* A cloud. वलाहकाः 1 *c. pl.*

वल्मीक *s. m.* A hillock, especially the large ac-  
cumulation of soil sometimes made by the  
white ant.

वश *s. m.* Subjection, thraldom. वशात् *abl. sin.*

वशिष्ठ *s. m.* Vasishtha, a certain divine sage.

वस्त् *pres. p. par. of वस् 1 cl.* Dwell.  
 वसति *s.f.* Abode, residence. वसतिम् 2 *c. sin.*  
 वसन *s. n.* A garment, vesture, clothes, raiment.  
 वसुधा *s.f.* Earth, ground.  
 वसु *s. n.* A thing, token. वसुनि 7 *c. sin.*  
 वहति, वहसि *pres. par. of वह 1 cl.* Carry, bear, wear.  
 वा *ind.* Or, either, whether. Like.  
 वाचाल *adj.* Talkative, chattering, boastful.  
 वात *s. m.* Wind, breeze.  
 वातायन *s. n.* A window. वातायनस्यः 1 *c. sin.*  
     *m.* Standing or being at the window.  
 वानीर *s. m.* A sort of cane or rattan.  
 वान् *p. p. (of वम्)* Vomited, ejected.  
 वान्नवृष्टिः *ep. of वम् understood.*  
 वापी *s. f.* A large oblong pond. वापी 1 *c. sin.*  
 वाम *adj.* Left. Beautiful, pleasing. वामगाः 1 *c. pl. m.* Going to the left.  
 वायु *s. m.* Wind. वायुः 1 *c. sin.* वायौ 7 *c. sin.*  
 वारि *s. n.* Water, fluid. वारिमिः 3 *c. pl.*  
 वार्ता *s.f.* News, tidings, intelligence. वार्ताम् 2 *c. sin.*  
 वाप्प *s. m.* A tear. Vapour, hot mist, steam (such as rises from the ground on the falling of the first rain). वाप्पम् 2 *c. sin.*  
 वि *prep.* Apart, away, without, *dis, di.*  
 विकर्च *adj.* Blown, open, expanded, spread (as a flower).  
 विकार *s. m.* A change.  
 विक्ष्वाव *adj.* Bewildered, perplexed, confounded. विक्ष्वावः 2 *c. pl. f.*  
 विक्षिपत् *pres. p. par. of क्षिप् 6 cl. with वि* Throw aside. विक्षिपनोम् 2 *c. sin. f.*  
 विगणय *imp. par. of गण 10 cl. with वि* Reckon, calculate; reflect, consider, deliberate, ponder. विगणयन् 1 *c. sin. m. pres. p.*

विगम *s. m.* Separation, departure. विगमात् 5 *c. sin.* विगमे 7 *c. sin.*  
 विगलित् *p. p. (of गल् with वि)* Removed, gone, dissipated, dispersed.  
 विगलितशुचा *ep. of मया.*  
 विगलितशुचौ *ep. of दम्पती.*  
 विचर *imp. par. of चर 1 cl.* Go, with वि Roam, wander.  
 विजय *s. m.* Victory, conquest.  
 विटप *s. m. n.* The branch of a tree with its new sprouts or shoots.  
 विताय *ind. p. p. (of तन Stretch, with वि)* Stretching into, extending far.  
 विदधति *pres. par. of धा 3 cl.* Hold, with वि Cause, create.  
 विदित *p. p. of विद् Know.* विदिते 7 *c. sin. m.*  
 विदिता *ind. p. p.*  
 विदिशा *s.f.* Vidiśā, the capital of the district of Daśárnā.  
 विदुर *adj.* Agitated, distressed. Separated, absent. विदुः 1 *c. sin. m.*  
 विद्धि *p. p. (of विध Pierce, or व्यध Beat)* Thrown, sent, directed, wafted. विद्धः 1 *c. sin. m.*  
 विद्धि *imp. par. of विद् 2 cl.* Know.  
 विद्युत् *s. f.* Lightning. विद्युता 3 *c. sin.*  
 विद्युत्तम् *adj.* Having, or containing lightning (as a cloud, &c.). विद्युत्तम् 2 *c. sin. m.*  
 विद्युद्वामन् *s. n.* The lightning's flash, a streak of zig-zag lightning.  
 विद्युद्वामस्कुराचक्तौः *ep. of लोचनैः.*  
 विधि *s. m.* Fate, luck, destiny. Mode, manner, method, way. विधिना 3 *c. sin.*  
 विधुर *adj.* Distressed, disquieted, filled with anxiety. विधुराम् 2 *c. sin. f.*  
 विनयन *s. n.* A removing, a taking away. विनयने 7 *c. sin.*

**विनिक्रिय** *adj.* Abstaining from ceremonial rites.  
**विनोद** *s. m.* Amusement, diversion, pastime.  
**विनोदः** 1 *c. pl.*  
**विन्दु** *s. m.* A drop. **विन्दून्** 2 *c. pl.*  
**विन्ध्य** *s. m.* The Vindhya range of mountains.  
**विन्यस्यत्** *pres. p. par.* (of अस् 4 *cl.*) Throw, with नि and वि Adjust, ascertain, determine, settle. **विन्यस्यन्ति** 1 *c. sin. f.*  
**विप्रबुद्ध** *p. p.* (of बुध with प्र and वि) Wakened, awake. **विप्रबुद्धा** 1 *c. sin. f.*  
**विप्रयुक्त** *p. p.* (of युज Join, with प्र and वि) Separated, disjoined, sundered, severed.  
**विप्रयुक्तः** 1 *c. sin. m.*  
**विप्रयोग** *s. m.* Absence, separation, disjunction.  
**विप्रयोगः** 1 *c. sin.* **विप्रयोगे** 7 *c. sin.*  
**विफल** *adj.* Fruitless, useless.  
**विफलप्रेरणा** *ep. of चूर्णमुष्टिः* (Flung in vain).  
**विभंशिन्** *agt.* Dropping, fallen, dropt. **विभंशिभिः** *c. pl. n.*  
**विभ्रम** *s. m.* Agitation, perturbation, flurry. Blandishment, grace, elegance. **विभ्रमः** 1 *c. sin.*  
**विभ्रमैः** 3 *c. pl.* **विभ्रमाणाम्** 6 *c. pl.*  
**विमल** *adj.* Clean, pure, white. Beautiful.  
**विमलोत्पलप्रभा** *ep. of देशाः*.  
**विमान** *s. n.* A palace. **विमानैः** 3 *c. pl.*  
**विमुख** *adj.* Turning away, having the face averted, averse, disinclined; desisting, forbearing, withholding, restraining. **विमुखः** 1 *c. sin. m.*  
**विष्ठ** *s. m. n.* A reflected image, a disk (of the sun or moon). *s. n.* A curcurbitaceous plant with red fruit.  
**वियुक्त** *p. p.* (of युज with वि) Severed, separated.  
**वियोग** *s. m.* Absence, separation. **वियोगः** 1 *c. sin.* **वियोगेन** 3 *c. sin.*  
**विरचित** *p. p.* (of रच with वि) Made, contrived,

constructed, arranged, composed, written.  
**विरचित** *s. m.* Worn, used. **विरचिताम्** 2 *c. sin. f.* **विरचितम्** 1 or 2 *c. sin. n.*  
**विरचितपदम्** *ep. of गेयम्.*  
**विरचितवयुः** *ep. of त्वम्.*  
**विरह** *s. m.* Separation, parting, absence, especially the separation of lovers. **विरहात्** 5 *c. sin.* **विरहे** 7 *c. sin.*  
**विरहन्** *adj.* Arising from, produced by absence.  
**विरह्यापदः** *ep. of द्वेहान्* (Impaired by absence).  
**विलसत्** *pres. p. par. of लस* 1 *cl. with वि* Sport.  
**विलस्त्वाणाम्** *ep. of कौतूहलानाम्.*  
**विलसन** *s. n.* Sport, play. **विलसनात्** 5 *c. sin.*  
**विलसित** *s. n.* Sporting.  
**विल्व** *s. m.* A fruit-tree, commonly called Bél.  
**विवर्ण** *adj.* Colourless. **विवर्णमणीकृतम्** 1 *c. sin.*  
*n.* Having the gems sullied or tarnished.  
**विशति** *pres. par. of विश* 6 *cl.* Enter, become joined or united to.  
**विशद** *adj.* White, bright, clear, pellucid.  
**विशाल** *adj.* Great, eminent. **विशाला** *s. f.* The city of Oujein. **विशालाम्** 2 *c. sin.*  
**विशीर्ण** *p. p.* (of शृं with वि) Withered, wasted, shrunk, slender. Parted into many streamlets.  
*Comment. in loc.* **विशीर्णाम्** 2 *c. sin. f.*  
**विशेष** *s. m.* A particular, a property or quality. A particular spot, any distinguished place.  
**विशेषान्** 2 *c. pl.* **विशेषैः** 3 *c. pl.*  
**विश्रान्त** *p. p.* (of अम with वि) Rested, reposed.  
**विश्रान्तः** 1 *c. sin. m.*  
**विश्राम** *s. m.* Rest, repose.  
**विश्वेपित** *p. p.* (of श्विष्म Embrace, with वि) Severed, separated. **विश्वेपितस्य** 6 *c. sin. m.*  
**विषम** *adj.* Uneven, rough, rugged.  
**विषय** *s. m.* Sphere, department, order, range, reach. **विषयम्** 2 *c. sin.* **विषये** 7 *c. sin.*

विष्णु *s. m.* Vishnú. विष्णोः 6 *c. sin.*  
 विस *s. n.* The fibre of the stalk of the water-lily.  
 विस्तार *s. m.* A spreading, extension, largeness, swell, breadth, amplitude.  
 विस्मरत् *pres. p. par. of स्मृत् 1 cl.* Remember, with च Forget. विस्मरत्नो 1 *c. sin. f.* विस्मृत् *p. p.* Forgotten; forgetful.  
 विस्मृतभूविलासम् *ep. of नयनम्.*  
 विहग *s. m.* A bird. Waterfowl.  
 विहरेत् *pot. par. of हृ 1 cl.* Take, with च Saunter, stroll for pleasure or amusement.  
 विहस्य *ind. p. p. of हृ* Laugh, with च Having smiled; laughing at, contemning.  
 विहातुम् *inf. of हा* Quit, leave, with च.  
 वीक्ष्माण *pres. p. átm. of इक्षा 1 cl.* See, with च. वीक्ष्य *ind. p. p.* वीक्ष्यमाण *pres. p. pass.* Being beheld.  
 वीचि *s. f.* A wave, a small ripple. वीचिषु 7 *c. pl.*  
 वीचिक्षोभस्तनितविहगश्रेणिकाक्षीगुणायाः *ep. of निविन्ध्यायाः* (Whose girdle of a line of water-fowl tinkles with the dashing of the waves).  
 वीरणा *s. f.* A lute.  
 वीरिन् *s. m.* A player on the lute, a lutanist.  
 वृक्ष *s. m.* A tree. वृक्षात् 5 *c. sin.*  
 वृति *s. f.* A fence. वृत्तेः 6 *c. sin.* वृत्तयः 1 *c. pl.*  
 वृत्ति *s. f.* Being, existence, position in life, character, style, state, condition.  
 वृद्ध *p. p. (of वृथ)* Grown: great, illustrious.  
 वृद्धि *s. f.* Augmentation, increase.  
 वृन्द *s. n.* A heap, a multitude.  
 वृष *s. m.* A bull.  
 वृष्टि *s. f.* Rain, a shower.  
 वृहत् *adj.* Great, large. वृहतः 1 *c. pl.*  
 वेग *s. m.* Velocity, rapidity, impetuosity, violence, vehemence. वेगेन 3 *c. sin.*

वेणि or वेणी *s. f.* Unornamented and braided hair; the hair as worn especially by widows and women whose husbands are absent, when it is simply collected from the forehead and temples as well as the back of the head, and twisted together into a single braid, which is then suffered to fall like a tail down the back, no sort of ornament being worn on the head. The term is also applied generally to any braid of hair, or to a braid of the long hair, of which many are made; and the whole are then twisted together, and worn as a sort of rose or flower at the back of the head. वेणीम् 2 *c. sin.*  
 वेणीभूतप्रतनुसलिला *ep. of सिन्धुः.*  
 वेत्रवती *s. f.* Name of a river. वेत्रवत्याः 6 *c. sin.*  
 वेदि *s. f.* An altar. वेदिम् 2 *c. sin.*  
 वेश्मन् *s. n.* A house. वेश्मभिः 3 *c. pl.*  
 वेश्या *s. f.* A courtesan. वेश्याः 1 *c. pl.*  
 वेष *s. m.* Dress, guise, garb.  
 वेष्टन् *s. n.* A fence, inclosure.  
 वै *ind.* Indeed. *An expletive.*  
 वैदूर्ये *s. n.* Lapis lazuli.  
 वैरिन् *adj.* Hostile, inimical. वैरिणा 3 *c. sin. m.*  
 व्यक्ति *p. p. (of अन्त्र)* Make clear, with च) Distinct, plain, evident. व्यक्तम् 2 *c. sin. m.*  
 व्यक्ति *s. f.* Appearance, manifestation, display.  
 व्यञ्जयत् *pres. p. par. of अन्त्र* 10 *cl. with च* Make visible, manifest, shew plainly. व्यञ्जयन्ती 1 *c. sin. f.*  
 व्यतिकर *s. m.* Contact, union, a blending or intermingling. व्यतिकरः 1 *c. sin.*  
 व्यथा *s. f.* Pain, distress. व्यथाभिः 3 *c. pl.*  
 व्यपगत *p. p. (of गम with अन्त्र and च)* Gone off. व्यपगतशुचः *ep. of हंसाः.*

व्यवसित *p. p. (of षो Destroy, with अब and वि)*

Resolved, determined, undertaken. व्यवसितः

1 *cl. pl. m.* व्यवसितम् 1 *c. sin. n.*

व्यवस्थेत् *pot. par. of षो 4 cl. Destroy, with अब and वि Try, endeavour, essay.*

व्यस्त *p. p. (of अस with वि)* Driven away, dispelled.

व्याकुल adj. Confounded, bewildered, perplexed, flurried, excited. व्याकुलेन 3 *c. sin. m.*

व्याकुला 1 *c. sin. f.*

व्याजहार 2 *pret. par. of हु Take, with आ and वि Utter, speak, address.*

व्याप्त् *s.f. Calamity, death, decease.*

व्यापार *s. m. Occupation, employment.*

व्यालव्येथा: *pot. átm. of लवि 1 cl. with आ and वि Hang down. Move slowly, delay.*

व्यालुम्पन्नि *pres. par. of लुप 6 cl. with आ and वि Remove, take away.*

व्योमन् *s. n. Sky.*

व्रज *imp. par. व्रजेयुः pot. par. व्रजते pres. átm. of व्रज 1 cl. Go.*

### श

शस्यति 2 *fut. par. of शक Be able.*

शङ्का *s. f. Fear, terror, apprehension.*

शङ्कः *pres. átm. of शकि 1 cl. Fear, dread. Think likely, suspect.*

शङ्ख *s. m. The conch-shell. One of Kuvera's treasures.*

शत *s. n. A hundred. शतैः 3 c. pl.*

शब्द *s. m. Sound. A word. शब्दाख्येय To be spoken aloud, to be communicated orally.*

शब्दायने *pres. átm. a nominal verb, from शब्द Sound.*

शब्दित *p. p. (of शब्द) Called.*

शनकैस् *ind. Softly, gently.*

शमयितुम् *inf. शमयेः pot. par. of शम caus. form, Extinguish, allay.*

शम्भु *s. m. Siva. शम्भुना 3 c. sin.*

शयन *s. n. A bed. शयनात् 5 c. sin. शयने 7 c. sin.*

श्यामा *s. f. A bed, a couch.*

शर *s. m. A sort of reed or grass. An arrow.*

शरण *s. n. Refuge, succour, aid. शरणम् 1 c. sin. n.*

शरद् *s.f. The season of autumn; the two months succeeding the rains.*

शरभ *s. m. A fabulous animal, supposed to have eight legs, and to inhabit particularly the snowy mountains.*

शरवनभवम् *ep. of देवम्.*

शशिन् *s. m. The moon. शशिनि 7 c. sin.*

शश्वत् *ind. Perpetually.*

शप्य *s. n. Young grass.*

शस्त्रपाणि *ep. Having a weapon in the hand. शस्त्रपाणयः 1 c. pl.*

शाखा *s. f. A branch.*

शान्त *p. p. (of शम) Allayed, alleviated, pacified, calm.*

शान्ति *s. f. Alleviation, assuagement, cessation, rest. शान्तिम् 2 c. sin.*

शान्तोङ्गस्तिनितनयनम् *n. sin. used adverbially, (Her) eye moist, (her) disquietude allayed.*

शाप *s. m. A curse, malediction. शापेन 3 c. sin. शापस्य 6 c. sin.*

शारङ्ग *s. m. The chátaka. शारङ्गाः 1 c. pl.*

शार्ङ्गः *adj. Made of horn, horny. s. n. A bow in general. The bow of Vishnú.*

शार्ङ्गपाणि *s. m. Vishnú. शार्ङ्गपाणौ 7 c. sin.*

शार्ङ्गिन् *s. m. A Bowman. Vishnú. शार्ङ्गिणः 6 c. sin.*

शाल्मलि *s. m. f. The silk-cotton or seemul-tree.*

शिखर s. m. n. The peak or summit of a mountain. A piece of ruby or gem described as of the colour of the ripe pomegranate-seed.

शिखरित् s. m. A mountain. शिखरिषु 7 c. pl.

शिखा s. f. A lock of hair on the crown of the head.

शिखिकुलकलकेकाः 1 c. pl. m. ep. Vocal with the soft and shrill cries of flocks of peafowl.

शिखिन् s. m. A peacock. शिखिनः 1 c. pl.

शिन्नत् pres. p. par. of शिन्नि 2 cl. Tinkle.

शित् p. p. (of शो) Pointed, whetted.

शिथिल् adj. Loose, drooping. —लम् 2 c. sin. n.

शिरस् s. n. The head. शिरसा 3 c. sin.

शिरीष s. m. A kind of tree. *In the neuter gender*, its blossom.

शिला s. f. A flat stone, a slab. A rock.

शिलावेश्मन् s. n. A rocky recess. शिलावेश्मन् 5 c. pl.

शिशिर s. m. n. The cold season, comprising two months from the middle of January to that of March. adj. Cool. शिशिरन् 2 c. pl. m.

शीत p. p. (of इये) Cold, cool.

शीतल् adj. Cold, cool.

शीर्णे p. p. (of शृ) Withered, sere.

शुक्र् adj. White.

शुक्राह्न् s. m. A peacock.

शुच् s. f. Sorrow, grief, regret.

शुद्ध p. p. (of शृष्टि) Purified, pure, clean.

शुभ् adj. White.

शुभत्रिनयनवृपोत्खातपङ्गोपमेयाम् ep. of शोभाम्.

शुष्क adj. Dry.

शून्य adj. Destitute. शून्यम् 1 c. sin. n.

शूलिन् s. m. The trident-bearer, i. e. Śiva.

शृङ्ग s. n. A horn. The peak of a mountain. शृङ्गम् 2 c. sin. शृङ्गे 7 c. sin.

शृणु imp. par. of श्रु 1 cl. irreg. Hear.

शेष s. m. Remainder, leavings, rest, whatever remains or is left. शेषम् 2 c. sin. शेषैः 3 c. pl. adj. Left, remaining.

शेषविस्तारपाणुः ep. of स्तनः.

शैल s. m. A mountain, a mount.

शैलराज s. m. Himālaya, king of mountains.

शोभा s. f. Splendour, lustre, beauty, comeliness. शोभाम् 2 c. sin.

शोभिन् adj. Beautiful, graceful. शोभी 1 c. sin. m.

श्वोत् s. m. Aspersion, sprinkling.

श्याम् adj. Black or dark blue, sable.

श्यामा s. f. A woman described as one who has not borne children; also as of slender make; or one from eight to sixteen; or one who resembles in darkness of complexion the blossom of the Priyangu or its stalk in shape. Name of a plant commonly called *Priyangu*. श्यामासु 7 c. pl.

अहधान pres. p. átm. (of था 3 cl. Hold, with अत् a particle implying, Faith) Faithful, believing. अहधानाः 1 c. pl. m.

अग्नि s. m. Weariness, fatigue.

अवरण s. n. The ear.

आम्यत् pres. p. par. of अम् 4 cl. Lag, rest, repose. आम्यताम् 6 c. pl. m.

अत्रिं p. p. (of अत्रि) Covered, overspread. अत्रितः 1 c. pl. m.

अत्री s. f. Beauty. Lustre, brightness, splendour. Prosperity, wealth. Fame, glory. अत्रीः 1 c. sin.

अत्ता ind. p. p. (of अ) Having heard.

अत्रिणि s. f. A line, a row. अत्रिणीभूता Ranged in a line, forming a row. अत्रिणीभूताः 2 c. pl. f.

ओणी s. f. The hip, the haunch.

ओत्तस् s. n. The ear. An organ of sense.

ओत्रि s. n. The ear. ओत्रिपेयम् ep. of सन्देशम्.

ओष्टति, ओष्टसि 2 *fut. par. of* श्रु Hear, listen.  
श्वाधनीय *fut. p. p. (of* श्वाध) To be praised,

deserving of commendation, praiseworthy.

श्वाधनीयाम् 2 *c. sin. f.* श्वाधमान *pres. p.*

ātm. Praising, flattering, or congratulating  
one's self, rejoicing. श्वाधमानः 1 *c. sin. m.*

## प

पटपद *s. m.* A bee (six-foot).

पटपदन्ज्य *adj.* Strung with bees (Cupid's bow).

## स

स *contraction of* सह With, having.

संयोग *s. m.* Intimate union, close contact.

संयोज्य *ind. p. p. (of* युज caus. form, with सम्)  
Having united.

संवाहन् *s. n.* A rubbing of the persons, a kneading  
of the limbs (shampooing?). संवाहना-  
नाम् 6 *c. pl.*

संविधाय *ind. p. p. (of* धा Hold, with वि and  
सम्) Having made.

संरक्ष *p. p. (of* रक्ष with सम्) Empassioned.  
संरक्षाभिः 3 *c. pl. f.*

संरोप *s. m.* Obstacle, impediment.

संशुष्क *adj.* Withered, dry, sere.

संश्रय *s. m.* Protection, refuge, succour. संश्र-  
याय 4 *c. sin.*

संसर्क *p. p. (of* पञ्च with सम्) Adhering, sticking  
close to.

संसर्पत् *pres. p. par. of* सृष्ट 1 *cl.* Go, with सम्  
Glide, flow. संसर्पन्त्याः 6 *c. sin. f.*

संस्कार *s. m.* Decoration, adorning, dressing.

संस्थ *agt.* Staying, sojourning; a sojourner.

संस्थित *p. p. (of* धा Stand, with सम्) Standing,  
stationary, fixed, residing.

संहार *s. m.* A collection, assemblage.

सः 1 *c. sin. m. of* तद् He, she, it, that. *For  
the elision of* : see Grammar.

सखि *s. m. in comp. for* सखि A friend. सखम्  
2 *c. sin.*

सखि *s. m.* A friend. सखे 8 *c.* सखीनाम् 6 *c. pl.*

सखी *s. f.* A female friend. सखीम् 2 *c. sin.*  
सख्याः 6 *c. sin.* सखीनाम् 6 *c. pl.*

सगर *s. m.* Name of a king, sovereign of  
Ayodhyā (Oude).

सगरतनयस्तर्गसोपानपङ्ग्निम् *ep. of* कन्याम्.

सग्न्वि *adj.* Joyful, glad, exulting.

सङ्कल्प *s. m.* The working of the mind, thought,  
imagination, fancy. सङ्कल्पैः 3 *c. pl.*

सङ्कृप्तेत् *pot. pass. of* क्षिप्त Throw, with सम्  
Shorten, contract.

सङ्गम् *s. m.* Meeting, union, interview; con-  
fluence of rivers.

सङ्गीत *s. n.* Song, singing and dancing.

सङ्घट् *s. m.* Friction, a chafing or rubbing to-  
gether.

सचित्र *adj.* Having pictures. Variegated,  
painted of divers colours. सचित्राः *ep. of*  
प्रासादाः.

सजल् *adj.* Watery, having water.

सजलकणिकाः *ep. of* जलमुचः.

सजलनयनैः *ep. of* शुद्धापङ्ग्निः.

सजलपृष्ठैः *ep. of* वातैः.

सत् *pres. p. par. (of* अस 2 *cl.* Be) Being.  
Good, virtuous. सत् 1 *c. sin. m.* सताम्  
6 *c. pl. m.* सति 7 *c. sin. n.*

सतत् *adj.* Eternal, perpetual, constant.

सततगति *s. m.* Wind. सततगतिना 3 *c. sin.*

सत्वम् *ind.* Quickly, speedily, suddenly.

सदयहृदय *adj.* 'Tender-hearted. सदयहृदयः 1  
c. sin. m.

सदृश *adj.* Like, resembling. सदृशम् 2 *c. sin. n.*

सद्वाव *s. m.* Kind feeling, good nature.

सद्यःकृत्तिरदशनच्छेदगौरस्य *ep. of अद्वेतः*.

सद्यःपातिन् *adj.* Quickly falling, drooping, frail.

सद्यःपाति *2 c. sin. n.*

सद्यस् *s. n.* Instantly, suddenly, immediately, forthwith, straightway.

सद्यस्सीरोक्तप्रणामुर्धभिक्षेत्रम् *ep. of मालम्*.

सनाथ *adj.* Having, possessing: possessed of, occupied by. सनाथे *7 c. sin. m.*

सनाम् *p. p. (of तप with सम्)* Inflamed, scorched; afflicted, tortured, distressed, wretched. सनामाम् *6 c. pl. m.*

सन्दर्शन *s. n.* A vision. सन्दर्शनेषु *7 c. pl.*

सन्देश *s. m.* News, tidings, information; a message; direction.

सन्धि *s. m.* Compactness, closeness. सन्धेः *6 c.*

सन्ध्या *s. f.* Twilight, morning or evening.

सन् *p. p. (of घद Go)* Near, adjacent, neighbouring, close by, *usually with आ*.

सन्दृढ *p. p. (of राह with सम्)* Near, at hand. सन्दृढे *7 c. sin. m.*

सन्त्रिकीर्ण *p. p. (of कृ Scatter, with नि and सम्)* Flung, thrown; lying, laid.

सन्त्रिकीर्णकपात्रीम् *ep. of साधीम्*.

सन्त्रिकृष्ट *p. p. (of कृ Draw, with नि and सम्)* Near, neighbouring, adjacent. सन्त्रिकृष्टम् *2 c. sin. n.*

सन्त्रिपत्त *ind. p. p. of पत Fall, with नि and सम्* Alight, descend.

सन्त्रिपात् *s. m.* Collection, assemblage, aggregate.

सन्त्रिवृत् *p. p. (of वृत Be, with नि and सम्)* Returned, turned back, shrinking, withdrawing. सन्त्रिवृत्तम् *2 c. sin. n.*

सन्त्रिपत् *p. p. (of चस Throw, with नि and सम्)* Laid aside, relinquished, discarded.

सन्त्रिप्ताभरणम् *ep. of गात्रम्*.

सपदि *ind.* Instantly, in a moment, at the moment.

सफर *s. m.* Name of a small glittering fish.

समृद्धयौथे: *ep. of वारिभिः*.

समूभङ्ग *adj.* With a frown, frowning. समूभङ्गम् *2 c. sin. n.*

समूभङ्गप्रहितनयनैः: *ep. of विभ्रमैः* (Having glances shot from the arched brow).

सम् *prep.* Together, with, *con, col, &c.*

समम् *adj.* All, whole, entire. सममः *1 c. sin. m.*

समधिकतर *compar.* (*of अधिक adj.* Much, *with सम्*) Exceeding, excessive.

समनात् *ind.* On every side, all around. Altogether, wholly.

समस् *ind.* With, along with, together with.

समय *s. m.* Time. समये *7 c. sin.*

समर *s. m. n.* War, strife.

समर्थ *adj.* Able. समर्थः *1 c. sin. m.*

समीपम् *adj. n. used adverbially*, Near.

समुचित *adj.* Worthy, becoming; fit, suitable, proper. —तः *1 c. sin. m.* —तम् *1 c. sin. n.*

सम्यत्यन्ते *2 fut. atm. of पद Go, with सम्* Be, become.

सम्पद् *s. f.* Wealth, riches. Success. सम्पदः *1 c. pl.*

सम्पर्क *s. m.* Contact, mixture, mingling, union.

सम्पर्कात् *5 c. sin.*

सम्पूर्ण *p. p. (of पूर्ण with सम्)* Completed, finished.

सम्भाष *ind. p. p. of भाष Speak, with सम्* Cost, address.

सम्भृत *p. p. (of भृ Bear, with सम्)* Nourished, cherished, maintained. Filled, full. Collected. Cast. सम्भृतम् *1 c. sin. n.*

सम्भृतश्चात्रीः *1 c. sin. m.* Richly stored. Beautiful.

सम्भृतस्त्रेहम् *ep. of मनः*.

सम्भोग *s. m.* Enjoyment.

सम्भम् *s. m.* Flurry, hurry, haste.

सम्मिश्र *adj.* Mingled. सम्मिश्रम् *2 c. sin. n.*

**सरत्** *pres. p. par. of सृ* 1 *cl.* Go, move, stir : blow (as the wind). **सरति** 7 *c. sin. m.*

**सरल्** *s. m.* A sort of pine.

**सरलस्तन्त्रसद्वृत्तजन्मा** *ep. of द्वारित्वः* (Originating in the friction of the trunks of pines).

**सरस्** *adj.* Fresh, moist.

**सरसनिचुलात्** *ep. of स्यानात्*.

**सरित्** *s.f.* A river. **सरितः** 6 *c. sin.*

**सर्पिंश्** *s. n.* Clarified butter. **सर्पिः** 1 *c. sin.*

**सर्वे pronom.** All, every. **सर्वैः** 2 *c. sin. m.*

**सर्वग् agt.** Going everywhere, omnipresent. **सर्वैग्यम्** 2 *c. sin. n.*

**सर्वगत् adj.** All-pervading. **सर्वैगतः** 1 *c. sin. m.*

**सर्वतस् ind.** On all sides.

**सर्वत्र ind.** Everywhere.

**सर्वविद् agt.** All-knowing. **सर्ववित्** 1 *c. sin.*

**सर्विल् s. n.** Water. —**लूप्** 2 *c. sin.* —**लैः** 3 *c. pl.*

**सर्विलोकाम्** *ep. of अभ्यनृत्यम्*.

**सर्वर्ण् adj.** Like, resembling. **सर्वर्णे** 7 *c. sin. m.*

**सर्वित् s. m.** The sun. **सर्वितुः** 6 *c. sin.*

**सर्वापार् adj.** Employed, occupied, busily engaged. **सर्वापारम्** 2 *c. sin. f.*

**सह ind.** With.

**सहचर s. m.** **सहचरी s. f.** A companion, partner, mate.

**सहते pres. सहेयाः pot. átm. of पह** 1 *cl.* Endure, suffer, allow, permit, wait, forbear, have patience.

**सहभार्य् adj.** With a wife. **सहभार्याः** 1 *c. pl. m.*

**सहस्र s. n.** A thousand. **सहस्रैः** 3 *c. pl.*

**सहाय s. m.** A companion, follower, adherent. **सहायाः** 1 *c. pl.*

**सा** 1 *c. sin. f. of तद्* He, she, it, that.

**साक्षात् ind.** Visibly, openly, in presence.

**साक्षिन् s. m.** A witness. **साक्षी** 1 *c. sin.* **साक्षिण्यम्** 2 *c. sin.*

**सादरम् ind.** Respectfully, affectionately.

**सादृश्य s. n.** Likeness, resemblance, parallel.

**सादृश्यम्** 1 or 2 *c. sin.*

**साधु adj.** Clever, intelligent. **साधो** 8 *c. sin. n.* used adverbially, Worthily, fitly, properly.

**साध्वी s.f.** A virtuous wife. **साध्वीम्** 2 *c. sin.*

**सानु s. m. n.** Table-land, level ground on the top or edge of a mountain. The summit of a mountain. **सानुम्** 2 *c. sin.* **सानौ** 7 *c. sin.*

**सानुमत् s. m.** A mountain. **सानुमान्** 1 *c. sin.*

**सानर्हासम्** *ind.* Smilingly, with an inward laugh.

**सान्ध्य adj.** Produced at, relating to, the evening, vespertine. **सान्ध्यम्** 2 *c. sin. n.*

**साम् adj.** With clouds, cloudy. **सामे** 7 *c. sin. n.*

**सामान्य adj.** Common, general, universal.

**सार s. n.** Water. Substance, essence.

**सारयत् pres. p. par. of सृ** Go, caus. form, Remove, replace. **सारयन्तीम्** 2 *c. sin. f.*

**सारयत्वा ind. p. p.** Having caused to move or vibrate ; touching, playing upon.

**सारस् s. m.** The Indian crane. —**सानाम्** 6 *c. pl.*

**सारस्वत् adj.** Belonging to the river Saraswati. **सारस्वतीनाम्** 6 *c. pl. f.*

**सारिका s. f.** A sort of bird. **सारिकाम्** 2 *c. sin.*

**सार्वैः ind.** With, along with, govern. 3d case.

**साश्र adj.** Tearful. **साश्रेण** 3 *c. sin. n.*

**सिर्क्क p. p. (of पिच)** Sprinkled, wetted.

**सिर्वत् pres. p. par. of पिच** 6 *cl.* Sprinkle, wet. **सिर्वन्** 1 *c. sin. m.*

**सित् adj.** White.

**सितमणि s. m.** A white precious stone, as crystal, &c. **सितमणिमय adj.** Made of crystal.

**सिद्ध p. p. (of पिच)** Accomplished, realised, effected, achieved. Perfected. **सिद्धः** 1 *c. sin. m.* **सिद्धिः** s. m. A sort of demigod inhabit-

ing the region between the earth and the sun. **सिद्धा:** 1 c. *pl.*  
**सिद्धायैक** *s. n.* White mustard.  
**सिन्हूर** *s. n.* Red lead, minium.  
**सिन्धु** *s. f.* A river. Name of a river. **सिन्धु:** 1 c. *sin.* **सिन्धो:** 6 c. *sin.*  
**सिप्रा** *s. f.* The Sip्रा (a river at Ougein).  
**सिषेवे** 2 *pret. átm. of षेवे* Serve, resort to.  
**सीमन्त** *s. m.* A separation of the hair on each side, so as to leave a distinct line on the top of the head. **सीमन्ते** 7 c. *sin.*  
**सीमन्तिनी** *s. f.* A woman. **सीमन्तिनीनाम्** 6 c. *pl.*  
**सीर** *s. m.* A plough.  
**सु** *prep.* Very, good, well.  
**सुकृत** *s. n.* A good deed, a kindness.  
**सुख** *s. n.* Happiness, pleasure, ease, comfort.  
**सुखम्** 1 or 2 c. *sin. n.* **adj.** Comfortable, grateful, soothing. **सुखान्** 2 c. *pl. m.*  
**सुखियितुम्** *inf. of सुख* 10 *cl.* Render happy, cheer.  
**सुखस्पर्शी** *adj.* Agreeable to the touch or feelings. **सुखस्पर्शम्** 2 c. *sin. n.*  
**सुखिन्** *adj.* Happy. **सुखिनम्** 2 c. *sin. m.* **सुखिनः** 6 c. *sin. m.*  
**सुचरित** *s. n.* Good or virtuous course of life.  
**सुतनु** *adj.* Very thin, emaciated. **सुतनु** 2 c. *sin. n.*  
**सुतराम्** *ind.* Exceedingly.  
**सुप्त** *p. p. (of ष्वप्त)* Sleeping, asleep.  
**सुभपातवतायाम्** *ep. of वडभौ.*  
**सुभग** *adj.* Agreeable, pleasing, grateful (to the eye or ear). Beloved, liked. **सुभगः** 1 c. *sin. m.* **सुभगम्** 2 c. *sin. m. n.* **सुभग** 8 c. *sin. m.* **सुभगैः** 3 c. *pl. m.* **सुभगम्** *n. used adverbially*, Gratefully, delightfully.  
**सुभगम्मन्य** *s. m.* One who fancies himself beloved.  
**सुभगम्मन्यभाव** *s. m.* The state of supposing one's self beloved; vanity, self-conceit.

**सुर** *s. m.* A god, a deity.  
**सुरत** *s. n.* Pleasure. Sexual intercourse.  
**सुरपति** *s. m.* Indra, chief of the gods.  
**सुरपतिथनुआरुणा** *ep. of तोरणे* (Beautiful as the rainbow).  
**सुरभि** *adj.* Fragrant, sweet-smelling. **सुरभिम्** 2 c. *sin. m.* **सुरभिणः** 6 c. *sin.* **सुरभौ** 7 c. *sin. m.* **सुरभयः** 1 c. *pl. m.* **सुरभिषु** 7 c. *pl. n.* **सुरभिषु** 7 c. *pl. f.* A fabulous cow, the cow of plenty, granting every wish.  
**सुरभित** *adj.* Perfumed, scented.  
**सुरभितशिलम्** *ep. of अचलम्.*  
**सुरयुवति** *s. f.* A youthful goddess. —**तयः** 1 c. *pl.*  
**सुलभ** *adj.* Easy of access. **सुलभा** 1 c. *sin. f.*  
**सुदृढ़** *s. m.* A friend. **सुदृढाम्** 6 c. *pl.*  
**सूचयिष्यन्ति** 2 *fut. par. of सूच* 10 *cl.* Make known, report, give information, tell, discover, reveal, disclose. **सूच्यते** *pres. pass.*  
**सूचि** *s. f.* A needle. **सूचिभिन्नैः** 3 c. *pl. m.* Aculeated, prickly.  
**सूच** *s. n.* A thread.  
**सूर्य** *s. m.* The sun. **सूर्ये** 7 c. *sin.*  
**सृष्टि** *s. f.* Creation. **सृष्टिः** 1 c. *sin.*  
**सेन्द्रचापम्** *ep. of त्वाम्.*  
**सेविष्यन्ते** 2 *fut. átm. of षेवे* Serve, wait upon, honour, pay homage.  
**सैन्य** *s. n.* An army.  
**सोक्लम्प्य** *adj.* Tremulous, trembling. **सोक्लम्पानि** 2 c. *pl. n.*  
**सोपान** *s. n.* Stairs, steps, a staircase.  
**सोपानत्व** *s. n.* The state, condition, or uses of a staircase. **सोपानत्वम्** 2 c. *sin.*  
**सौदामिनी** *s. f.* Lightning. **सौदामिन्या** 3 c. *sin.*  
**सौथ** *s. n.* A mansion, palace. The side or angle (of a house).  
**सौभाग्य** *s. n.* Affection, favour. —**यम्** 2 c. *sin.*

**सौम्य** *adj.* Handsome, pleasing, mild, gentle, amiable, generally in the vocative case.

**सौहार्द** *s. n.* Friendship. **सौहार्दात्** 5 c. *sin.*

**स्कन्द** *s. m.* Skanda or Kártikeya, son of Siva, and military deity of the Hindus. **स्कन्दम्** 2 c.

**खन्य** *s. m.* The trunk of a tree.

**खलित** *p. p. (of खल)* Stumbling, tripping, dashing. **खलितसुभगम्** *n. sin. used adverbially*, Tripping beautifully.

**स्तन** *s. m.* The female breast or bosom. **स्तनः** 1 c. *sin.* **स्तनाभ्याम्** 3 c. *du.*

**स्तनपरिसरच्छवसूत्रैः** *ep. of हौरैः*.

**स्तनित** *p. p. (of स्तन)* Sounding loud, noisy. *s. n.* The rattling of thunder, the grumbling of thunder-clouds. Thunder. The purling or murmuring of a rippling stream.

**स्तम्भ** *s. m.* The stem of a tree.

**स्तम्भित** *p. p. (of वृभि)* Stopped (as a hemorrhage), suppressed.

**स्तम्भतानजैलौयः** *ep. of त्वम् understood.*

**स्तवक** *s. m.* A cluster of blossoms.

**स्त्रिमित** *p. p. (of इम Steam)* Moist. Steady, pleased, gratified (eye):

**स्त्रिमिनयनाम्** *ep. of नाम्.*

**स्तुति** *s. f.* Praise. **स्तुतिः** 1 c. *sin.*

**स्तोक** *adv.* A little, slightly. **स्तोकनम्ना** 1 c. *sin. f.* Slightly bending (forwards).

**स्त्री** *s. f.* A woman, or female. **स्त्रियः** 1 c. *pl.* **स्त्रीणाम्** 6 c. *pl.*

**स्त्यल** *s. m.* A place, site, or spot. A chamber. **स्त्यलानि** 2 c. *pl.*

**स्त्यलकमलिनी** *s. f.* Name of a shrub (Hibiscus mutabilis). **स्त्यलकमलिनीम्** 2 c. *sin.*

**स्त्यली** *s. f.* Dry or firm ground. **स्त्यलीम्** 7 c. *pl.*

**स्त्यलोदेवता** *s. f.* A deity of the soil, a faun, a dryad.

**स्यातच्य** *fut. p. p. of षा* Stand, stop, stay. **स्यातच्यं ते** Thou must halt.

**स्यान** *s. n.* A place. **स्यानात्** 5 c. *sin.* **स्याने** 7 c. *sin.* **स्यानेषु** 7 c. *pl.*

**स्यापित** *p. p. (of षा caus. form)* Fixed, appointed. **स्यापितस्य** 6 c. *sin. m.*

**स्यायिन्** *agt.* Staying, tarrying, waiting.

**स्यित** *p. p. of षा* Standing, stationed, steady. Obedient. **स्यितः** 1 c. *sin.* **स्यिताः** 1 c. *pl. m.*

**स्यित्वा** *ind. p. p. (of षा)* Having stood, stayed, or halted.

**स्थिर** *adj.* Permanent, durable.

**स्थूल** *adj.* Great, big, large, huge, bulky.

**स्थूलमधेन्द्रनीलम्** *ep. of मुक्तागुणम्.*

**स्थपयन्** *imp. par. of ष्णा* Bathe, *caus. form.*

**स्थान** *s. n.* Bathing, washing, ablution.

**स्त्रिग्य** *p. p. (of ष्णाह Be smooth)* Smooth, glossy; oily, moist. Cool. Thick, dense. Pleasing, agreeable. Sweet, harmonious. **स्त्रिग्यैः** 3 c. *pl. m. n.*

**स्त्रिग्यगम्भीर्योषम्** *ep. of त्वाम्.*

**स्त्रिग्यध्यायातरसु** *ep. of आश्रमेषु.* अ॒ for अ॒ is allowed by grammar, and required by the metre. (स्त्रिग्य, ध्याया, तरसु).

**स्त्रिग्यभिन्नान्नामे** *ep. of त्वयि.*

**स्त्रिग्यवेणीस्वर्णे** *ep. of त्वयि.*

**स्त्रेह** *s. m.* Affection. Oiliness. **स्त्रेहान्** 2 c. *pl.* **स्त्रन्दिन्** *agt.* Beating, throbbing, tremulous.

**स्त्रन्दि** 1 c. *sin. n.*

**स्पर्शी** *s. m.* Touch, contact.

**स्पृष्ट** *p. p. (of स्पृश्य)* Touched, moved, filled.

**स्पृष्टाः** 1 c. *pl. m.* **स्पृष्टम्** 1 c. *sin. n.*

**स्पृष्टिक** *s. m.* Crystal.

**स्पृष्टिकफलुका** *ep. of यषिः.*

**स्फुर** *adj.* Bursting.

**स्फुरित** *p. p. (of स्फुर)* Opened, expanded.

स्फुटितकमलामोदमैचैकपायः *ep. of वातः*.

स्फुरण *s. m.* A throbbing, quivering, darting.

स्फुर्ति *pres. par. of स्फुर* 6 *cl.* Quiver, crackle.

स्फुरित *p. p. (of स्फुर)* Quivering, trembling, shaking, flashing, glittering, gleaming, playing, unsteady.

स्फुरितरुचिना *ep. of वर्हेण*.

स्मरसि, स्मरमि *pres. par. of स्मृ* 1 *cl.* Remember, call to mind, think of.

स्मन्दिन् *agt.* Dropping, distilling, shedding.

स्मन्दिनः 1 *c. pl. m.*

स्माः, स्मात्, स्मुः *pot. par. of अस* 2 *cl.* Be.

स्मृत् *p. p. (of संस)* Fallen, slipped. स्मृतम् 1 *c. sin. n.*

स्मृतगङ्गादुकूलाम् *ep. of अल्काम्* (Let fall her Gangetic silken garment).

स्मृति *s. f.* Exudation, oozing.

स्मृतस् *s. n.* A current, a stream. A river.

स्मृतसि 7 *c. sin.* स्मृतसाम् 6 *c. pl.*

स्मृत pronom. (My, thy, his, her, our, your, their) Own. स्मृतम् 2 *c. sin. m.* स्माम् 2 *c. sin. f.*

स्मृच् *adj.* Pure, transparent. (सु and अच्च).

स्मृन् *s. m.* Sound. स्मृनैः 3 *c. pl.*

स्मृनत् *pres. p. par. of स्मृन* 1 *cl.* Sound, roar.

स्मृनताम् 6 *c. pl. m.*

स्मृप् *s. m.* Sleep, a dream. स्मृप्ते 7 *c. sin.*

स्मृप्तजः 1 *c. sin. m.* Produced in sleep.

स्मृप्तम् *ind.* Of one's own self. स्मृप्तम् Made by self, self-made.

स्मृग् *s. m.* Paradise, Indra's heaven.

स्मृगिन् *s. m.* An inhabitant of Indra's heaven.

स्मृगिणाम् 6 *c. pl.*

स्मृत्य *adj. (सु and अत्य Little)* Very little, too small. स्मृत्यीभूते 7 *c. sin. n.* Being too small.

स्मागत् *s. n.* Welcome (सु Well, आगत Come).

स्मागतोक्त्य Having made into welcome, giving

(to a cry) the sound *swágata*, welcome.

स्खादु *s. m.* A sweet taste or flavour, sweetness.

स्खाधिकारप्रमत्तः *ep. of यशः*. (स्ख, अधिकार, प्रमत्तः).

स्खेद *s. m.* Sweat, perspiration.

ह

हंस *s. m.* A goose. हंसाः 1 *c. pl.*

हति *s. f.* A blow.

हन् *ind.* Ah! oh!

हनुम् *inf. of हन* 2 *cl.* Kill, slay. हन्युः *pot. par.*

हर् *s. m.* Siva. *imp. par.*, हर्ति *pres. of ह* 1 *cl.* Take, convey, take away, remove.

हरि *s. m.* Vishnú. हरे 8 *c. sin.*

हरिचन्दन *s. m. n.* One of the trees of paradise.

हरिणी *s. f.* A female deer, a roe.

हरित *adj.* Green.

हर्वृम् *inf. of ह* Take, remove.

हर्म्ये *s. n.* A palace, mansion. हर्म्येषु 7 *c. pl.*

हल *s. n.* A plough.

हलधर् or हलभृत् *s. m.* A name of Balaráma, elder brother of Kriśhná. हलभृतः 6 *c. sin.*

हस्त *s. m.* The hand. The trunk of an elephant.

हार *s. m.* A string or garland (of pearls, &c.), a necklace. हौरैः 3 *c. pl.*

हारयिषत् *part. 2 fut. par. of ह* Take, caus. form, About to transmit. —प्न् 1 *c. sin. m.*

हाला *s. f.* Wine, any intoxicating draught.

हालाम् 2 *c. sin.*

हास *s. m.* A laugh, a smile.

हि *ind.* For, since, because.

हिन्ता *ind. p. p. of हा* Leave, quit, desert, discard.

हिमांशु *s. m.* The moon (cold-ray). हिमांशोः 6 *c. sin.*

हुत *s. n.* An oblation.

हुतवह *s. m.* Agni, or fire.

हुताग्निः *s. m.* Sacrificial fire. हुताग्नीन् 2 *c. pl.*

हृत् *agt. in comp.* Taking away, removing, who or what makes riddance. हृत् 2 c. *sin. n.*  
 हृत् *p. p. (of हृ)* Taken, brought. हृतम् 2 c. *sin. m.*  
 हृत्वा *ind. p. p. of हृ* Having taken, laying hold.  
 हृदय *s. n.* Heart, mind. हृदयम् 2 c. *sin. m.*  
 हृदयनिहितारभ्मम् *ep. of संयोगम्*.  
 हृषि *p. p. (of हृषि)* Pleased. हृषाः 1 c. *pl. m.*

हृष्टचिन्ता *adj.* Rejoiced at heart. हृष्टचिन्तौ 2 c. *du.*  
 हेतु *s. m.* Cause, reason, motive, sake; means, origin. हेतोः 6 c. *sin.* For the sake, on account of.  
 हैमन् *s. n.* Gold.  
 हैम *adj.* Golden. हैमैः 3 c. *pl. m. n.*  
 हृषि *s. f.* Shame.

## ADDITIONS.

प्रत्यूष *s. m.* Morning. प्रत्यूषेषु 7 *c. pl.*

मुखर *adj.* Noisy. मुखरः 1 *c. sin. m.*

यत्र *ind.* Where.

वास *s. m.* A dwelling. A roosting-place.

वासर *s. n.* A day. वासरणि 1 *c. pl.*

वासव *adj.* Belonging to, commanded by वासव

Vásava or Indra. वासवीनाम् 6 *c. pl. f.*

वासम् *s. n.* Clothes, raiment. वासः 2 *c. sin.*

वाससि 7 *c. sin.*

वासित *p. p.* (*of* वास) Perfumed, scented.

वासितम् 2 *c. sin. n.*

वास्यति 2 *fut. par. of* वा 2 *cl.* Blow.

वाहयेत् *pot. par. of* वह Carry, caus. form, Continue, prosecute.

वाह्य *adj.* Outer.

वाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या *ep. of* अलका.

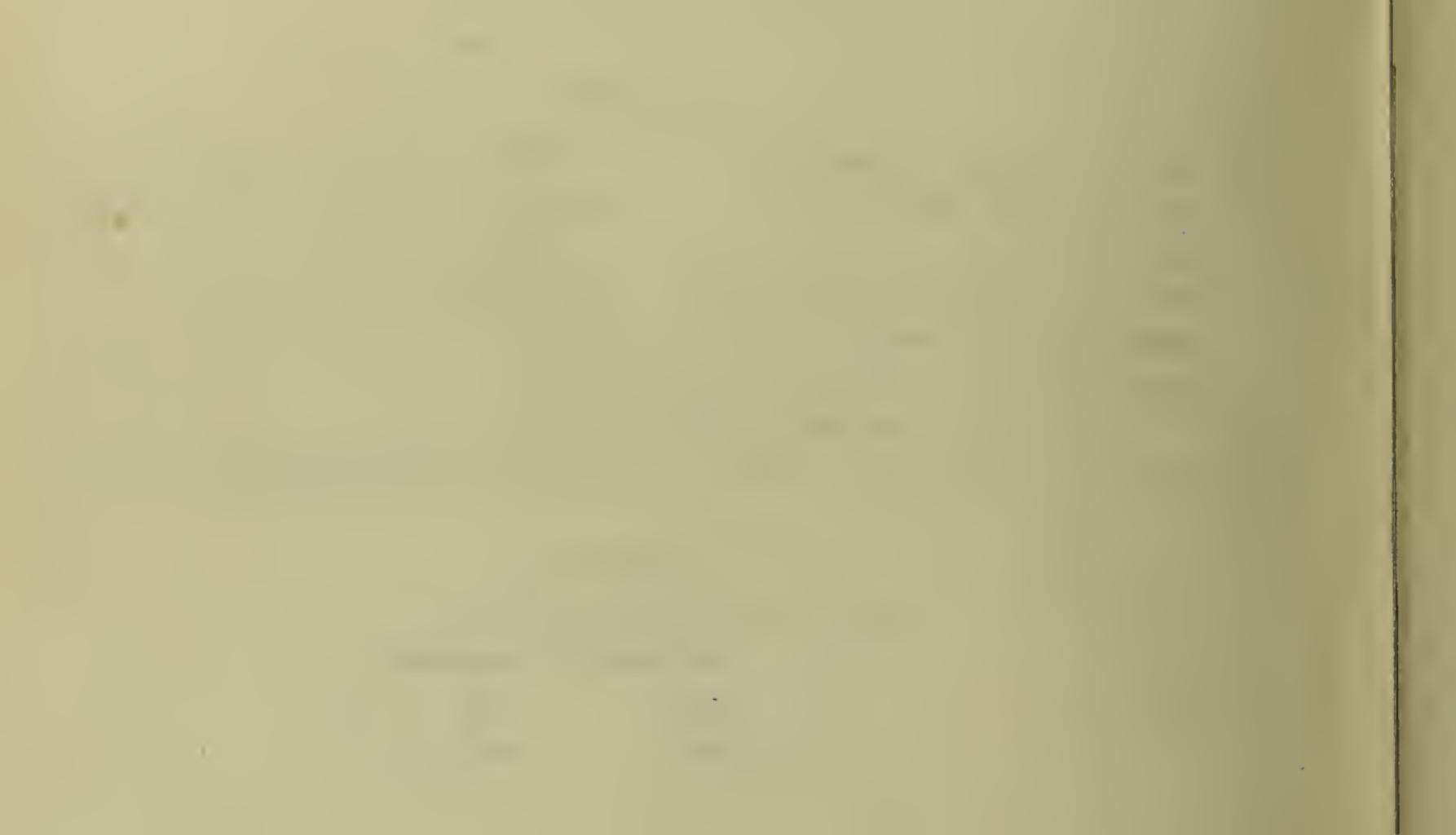
## CORRECTIONS.

Page 89, *for* کھی *read* کھی.

... 112, ... उद्धिङ्गिताध्वा ... उद्धिङ्गिताध्वा.

... 113, ... करोनि ... करोति.

... 126, ... पञ्च ... पञ्चर.



THE metre in which the Megha Dúta is written is called Mandákrántá; referring probably to the slow and stately movement of the measure. It is a variety of the order termed Atyashtí; which, as a class, denotes a stanza of four equal lines, each containing seventeen syllables, variously divided and disposed. In the Mandákrántá species, each line consists of a Molossus, a Dactyl, a Tribrach, two Antibacchies, and two long syllables, or a spondee; as,

— — — | — ००|०००|— — ०|— ०|— — ०|—  
**कश्चित् कान्ताविरहगुरुणा स्वाधिकारप्रमत्तः**  
 Kaśchit kántá-viraha-guruńá swádhikára-pramattah,

and a cæsura or pause occurs after the fourth, tenth, and seventeenth syllables—

शपेनास्तं गमितमहिमा वर्षभोग्येन भर्तुः  
 Śápenástang gamita-mahimá varsha-bhogyena bharttuh.

The following verse from the Śruta bodha defines and exemplifies the Mandákrántá stanza:—

**मन्दाक्रान्ता तदनु नियतं वश्यतामेति बाला**  
 Mandákrántá, tad anu niyatam, vaśyatám eti bálá.









